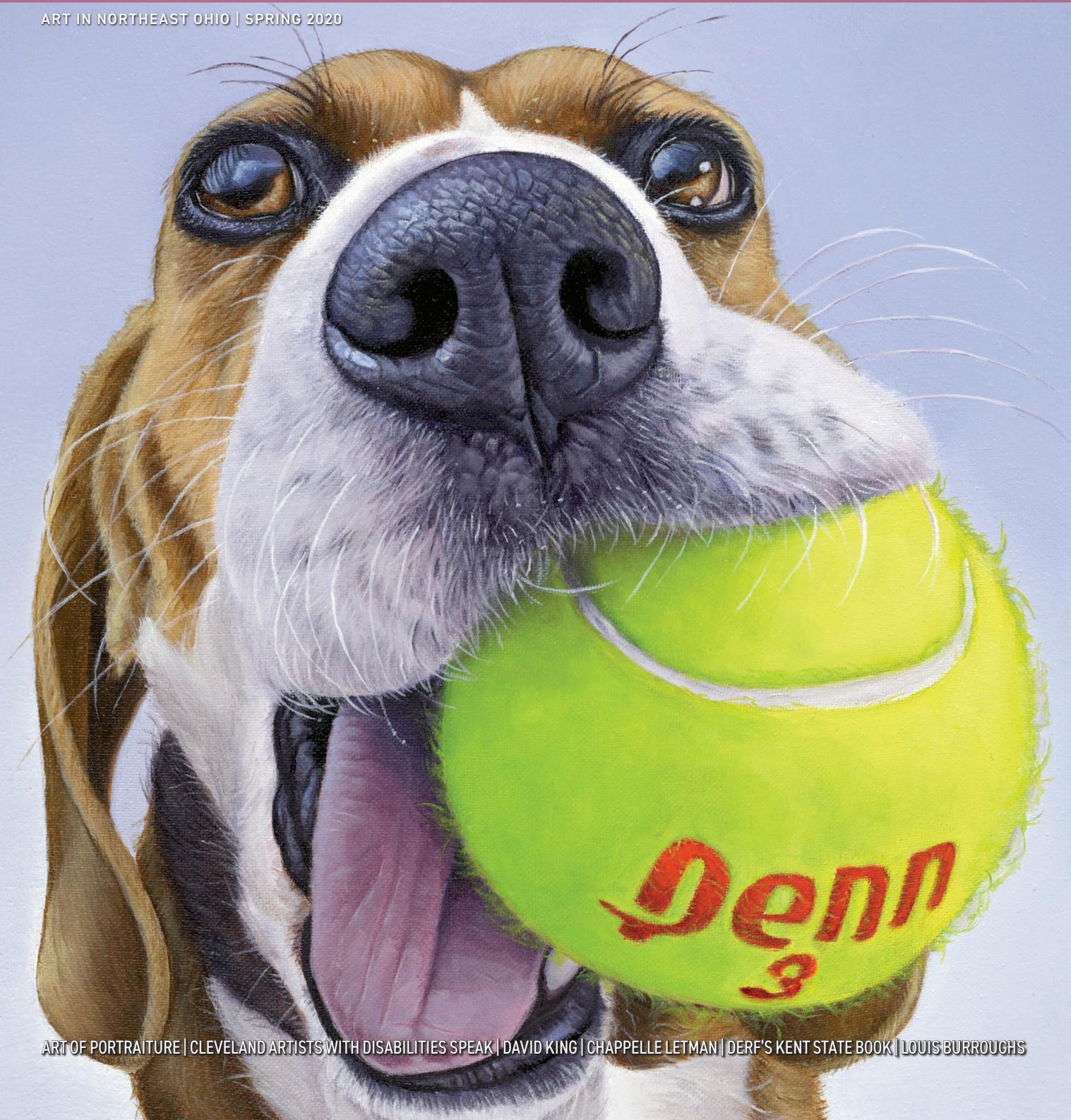


PLAN JOURNAL

CREATIVE
FUSION: CONTAR,
EN INGLÉS Y ESPAÑOL

ART IN NORTHEAST OHIO | SPRING 2020



ART OF PORTRAITURE | CLEVELAND ARTISTS WITH DISABILITIES SPEAK | DAVID KING | CHAPPELLE LETMAN | DERF'S KENT STATE BOOK | LOUIS BURROUGHS



The post-grad moment is the apex of an artist's academic achievement—a taste of pride, combined with a sense of groundlessness. What's supposed to happen next? Curated by Meghana Karnik **T ITLE TB D** interrogates myths of being an artist and the disconnect between student and artist life. Predicated on the insecurity that lines an artist's path (no standard career trajectory, mentorship structures, or silver bullets for art world success), the exhibition explores the possibilities of life beyond art school and offers strategies by contemporary survivalists.

Rather than let student-artists succumb to free fall **T ITLE TB D** relays stories where failure is freedom and where unfinished, cyclical, collective ways of working become contexts for care of oneself, community, and lifelong artistic practice.

Opening Reception
Thu Mar 26, 6–8pm
Reinberger Gallery
March 26–June 12, 2020

Curated by
Meghana Karnik

Featuring work by
ADMIN
Adult Kindergarten
Thomas Barger
Lukaza Branfman-Verissimo
GenderFail
Jeff Kasper
Ariane Loze
Natalia Nakazawa
Emily Mae Smith

Cleveland Institute of Art
11610 Euclid Avenue
cia.edu/exhibitions
IG: [reinbergergallery/](https://www.instagram.com/reinbergergallery/)



Our exhibitions are generously supported by CIA's Community Partners. Visit cia.edu/partners.



Museum of Contemporary Art Cleveland

Now through May 17



Margaret Kilgallen, *Main Drag*, ca. 2000 (detail). Mixed media installation, dimensions variable.
Courtesy the Estate of Margaret Kilgallen and Sari Frumkes. Photo: Tony对他们

Margaret Kilgallen: that's where the beauty is.

American artist Margaret Kilgallen's (1967-2001) work reminds us that inspiration and empowerment often blossom on the fringe of the mainstream. She celebrates the handmade and recognizes those who live and work in the margins as heroes and heroines.

Organized by moCa's Chief Curator Courtenay Finn for the Aspen Art Museum.

Lead sponsorship provided by **JOANN**.

Major support for the exhibition provided by an anonymous donor. Additional support provided by our WAVE MAKERS.

Temporary Spaces of Joy and Freedom

This group exhibition with artists Leanne Betasamosake Simpson with Cara Mumford and Amanda Strong, Vaimoana Niumeitolu and Kyle Goen, John Edmonds, and Tricia Hersey reflects on colonialism, anti-Blackness, Indigenous and Black liberation struggles, as well as the importance of art and expression in creating freedom.

Organized by Gund Curatorial Fellow La Tanya S. Autry.

Generous support provided by the Anselm Talalay Photography Endowment Fund.



Leanne Betasamosake Simpson and Amanda Strong, *Bridgeman (The Dawn Comes)*, 2019 (still). Video, 19:41 min. Courtesy the artists

moCa
Cleveland.org



The George Gund
Foundation



2

**cleveland
artist
registry
.org**

**I'm seeking an artist
specializing in all areas
who works in all mediums**

[→ DISCOVER ARTISTS](#)

**Add your free
profile now.**

Samuel A. McIntosh

**arts
CLEVELAND**

arts & culture
cleveland
strengthening community

Michael Gill

Executive Director, Collective Arts Network
Editor / Publisher, *CAN Journal*

JoAnn Dickey, Art Director

Brittany M. Hudak, Communications Manager

April Bleakney, Development Manager

Tara Tonsetic, Advertising Sales Executive

Julaine Duffield, Copy Editor

**COLLECTIVE ARTS NETWORK
BOARD OF DIRECTORS**

Michael Gill, President

Liz Maugans, Vice President

Nancy Heaton, Secretary

Daniel Gray-Kontar

Wallace Lanci

Marcello Melino

Karen Petkovic

Gina Washington

Gary Williams

EMERITUS William Busta

CAN Journal is the quarterly publication of the Collective Arts Network. It has a circulation of 10,000 copies distributed free in more than 200 locations around Cuyahoga County. The Collective Arts Network is a 501(c)3 nonprofit organization serving Northeast Ohio art galleries, museums, and related organizations, including non-profit and for-profit businesses. Collective Arts Network and *CAN Journal* are supported by Consolidated Solutions, The Cleveland Foundation, Cuyahoga Arts and Culture, The George Gund Foundation, the Ohio Arts Council, advertisers, and member organizations. Collective Arts Network, P.O. Box 771748 Lakewood, Ohio 44107. Online: CANjournal.org.

CONTACT

Executive Director / Editor / Publisher

Michael Gill: michael@canjournal.org

Advertising

Tara Tonsetic: advertising@canjournal.org



**Ohio Arts
COUNCIL**



THE CHAIR AND CHUCK POWELL FAMILY FOUNDATION

**CLEVELAND
Foundation**

**cuyahoga
arts & culture**

**consolidated
solutions**
BRINGING BRANDS TO MARKET
TECHNOLOGY • PROMOTION • PRINT

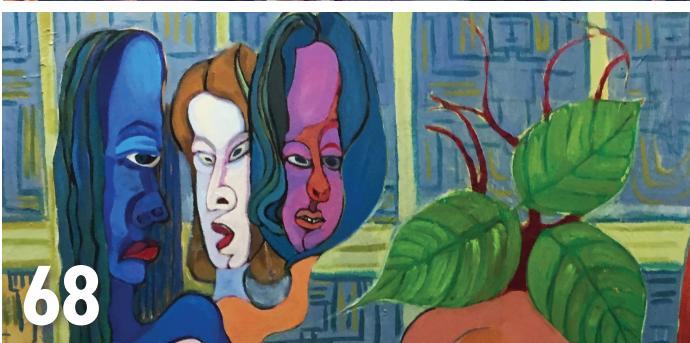
The George Gund Foundation

CONSOLIDATED AD

72



64



68

- 05** | WELCOME TO CAN JOURNAL
- 06** | CAN MEMBERS REPORT
- 48** | CREATIVE FUSION: CONTAR
- 60** | STATE OF PORTRAITURE 2020
BY BRITTANY M. HUDA
- 64** | TIME TRAVEL: DAVID KING
BY JOSEPH CLARK
- 68** | LOUIS BERNARD BURROUGHS JR.
BY DOUGLAS MAX UTTER
- 72** | ARTISTS WITH DISABILITIES SPEAK
BY M. ARENDSEE AND
M. STEINMAN-ARENDS
- 76** | KENT STATE: FOUR DEAD IN OHIO
BY JOHN "DERF" BACKDERF
REVIEW BY JIMI IZRAEL
- 80** | CHAPPELLE LETMAN:
WORKING IN THE UNIVERSE
BY DOUGLAS MAX UTTER
- 84** | SPRING EVENTS
- 90** | MEMBERS OF THE
COLLECTIVE ARTS NETWORK
- 92** | DONORS

COVER: Penn 3, a 12" X 12" portrait in oil on canvas by James Ruby, appeared in the 2019 52 Works / 52 Weeks calendar, published by ACG. See The State of Portraiture 2020, p. 58.

MAKING ART COUNT

Martha Cooper was one of the early documentarians of New York graffiti. Her 1984 book with Henry Chalfant, *Subway Art*, ranks alongside Jon Naar and Norman Mailer's seminal 1974 volume *The Faith of Graffiti* as one of the primary records of the then-nascent form. We bring her up now because in March, the Cleveland International Film Festival will screen the Selina Miles documentary about her life and work, *Martha: A Picture Story*. CAN is once again proud to be a media sponsor of the festival, and specifically to help spread the word about that film. Screening dates weren't yet set when we went to press, but check the CIFF catalog and website, or watch CAN's weekly e-newsletter for updates. You won't want to miss it.

Martha Cooper clearly knew there was something vital in the urge of young people to make their stylish mark in the street, and by following her intuition she taught us something about the world, and made the world richer for it.

The number of representatives we have in Congress is also determined by the census. And Cleveland—especially in its neighborhoods on the Near West side—is historically under-counted.

That gives half a dozen organizations, plus a cohort of artists from Cleveland and around Latin America an opportunity to use art as a way to engage the community: to listen as people tell their stories, and to make stories that relate to them, and to help people realize that all their stories matter. The more people realize that, the more likely they are to stand up and be counted.

Elsewhere in this issue of CAN you'll find Maize Arendsee and Moco Steinman-Arendsee's gathering of experiences by artists with disabilities as they have made their careers in Cleveland; Douglas Max Utter's tribute to the late, visually-impaired sculptor Chappelle Letman; Brittany Hudak's

5

AND MAKING THE WORLD RICHER

Just about anything you can think of can teach something about the world, from kids painting their names on walls, to professional artists painting portraits, to the way a society treats all its people, to the way we remember our history. CAN is inspired by the collective realization of that idea—the telling of stories that reveal something more about the world than we thought was there.

That's certainly the case in our coverage of the Cleveland Foundation's Creative Fusion program, which in 2020 is built around the theme "Contar," the Spanish verb that means both "to count" and "to recount," as you would a story. Both the counting and the story-telling, in this case, refer to the 2020 census. It's critically important for Cleveland and Ohio to count all the people who live here, because federal funding for a variety of programs is allocated based on the number of people that live in a place.

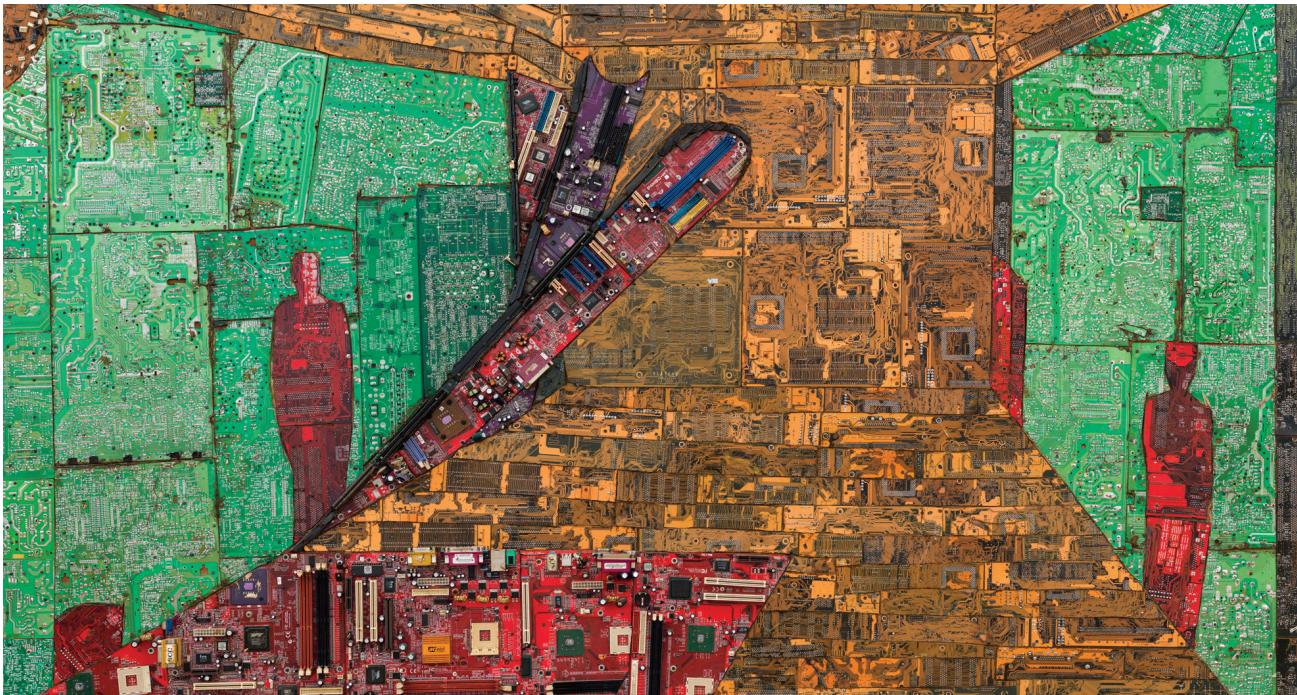
exploration of portraiture in Cleveland—a practice that demands a high level of skill, but which often gets little respect from contemporary art curators; Joseph Clark's preview of David King's CAN Triennial Exhibition Prize show at BAYarts; and jimi izrael's review of John Backderf's soon-to-be-released graphic novel, *Kent State: Four Dead in Ohio*.

And on the following pages, in our Members Report section, you will find dozens of other galleries, museums, and studios doing exactly that—telling Cleveland and the world their stories about art-making, exhibits, techniques, and more. By doing that they connect people to opportunity and to each other, and we're all the better for it. We look forward to seeing you.

*Michael Gill
Editor / Publisher*

Elias Sime, *Objects to be Destroyed*, and *The Kids are Alright*

by Akron Art Museum Staff



ABOVE: Elias Sime. *Tightrope 8*, 2009–14. Reclaimed electronic components on panel, 44 1/16 x 70 13/16 in. (112 x 180 cm). Private collection, New York. © Elias Sime. Photograph by Adam Reich Photography. FACING PAGE, LEFT: Vincent Cianni, "Beating Juanito, South Fifth Street, Brooklyn, NY, 1997", Gelatin silver print, 7 3/4 in. x 9 1/4 in. (19.69 cm x 23.5 cm), Gift of Edward J. Osowski in honor of the artist. FACING PAGE, RIGHT: Man Ray (a.k.a. Emmanuel Radnitsky), *Indestructible Object*, 1923 (1975 edition), 9 1/4 x 4 1/2 x 4 1/2 in., metronome with cardboard, Collection of the Akron Art Museum, Gift of John Coplans, 1979.10

ELIAS SIME: TIGHTROPE

Karl and Bertl Arnstein Galleries

February 29–May 24

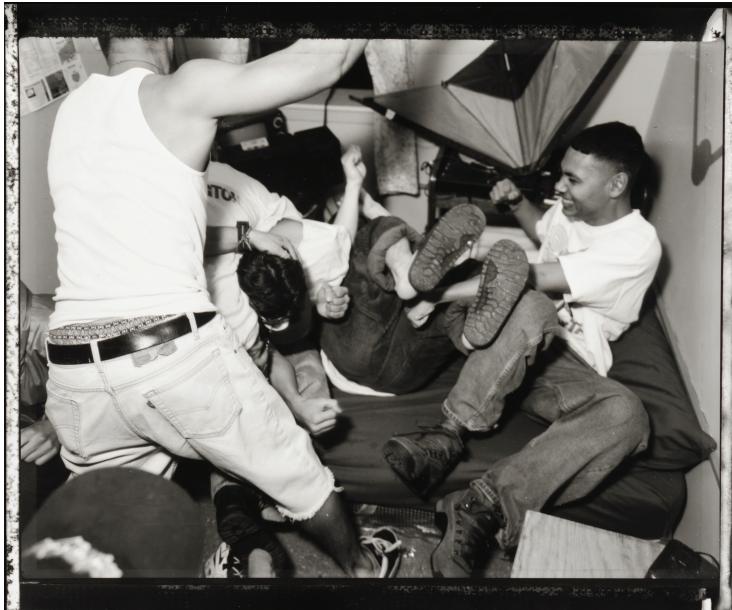
Elias Sime: Tightrope, the first major traveling survey dedicated to the Ethiopian artist's work, features numerous large-scale tableaus. From afar, these works give the appearance of abstract paintings. However, upon closer inspection, one sees these color-block compositions are assembled from unexpected materials like motherboards, buttons and electrical wire. First conceiving of a composition, the artist then sources the items to realize his concept, often purchasing them new or utilizing materials he has collected. In some cases, it takes him years to finish a work because he must locate a sufficient quantity of a specific material, searching stores and marketplaces, to complete a composition.

Sime maintains that his work is not about recycling, but rather his attraction to the properties of nontraditional materials. He sees the latent beauty in functional objects and seeks to challenge traditional ideas of which types of media are appropriate for creating fine art. The balancing act referenced by the title of Sime's series—and of this exhibition—relates to the advancements that technology has made possible, as well as its detrimental impact as a mediator of our interactions and lived experiences. "It becomes so much a part of us that we can't even disconnect from it. It actually takes us from being human, connects us to becoming selfish, to exemplifying selfishness," Sime says. "Because we talk just with the machine the entire conversation, with the machine. If you don't talk to people face to face, you won't understand

complex issues, complex personalities, love, relationships."

Sime weaves his materials into breathtaking artworks that express a sense of personal connection. "My art is a reflection of who I am as a human being without borders, labels, and imposed identity," he says. "There is a sense of unity and cooperation that I reflect through my art. At the root of all of it is love and passion."

Elias Sime: Tightrope is organized by the Ruth and Elmer Wellin Museum of Art at Hamilton College, Clinton, New York. Its presentation in Akron is made possible through the generous support of the John S. and James L. Knight Foundation; the Ohio Arts Council; The Tom and Marilyn Merryweather Fund; the Kenneth L. Calhoun Charitable Trust, KeyBank, Trustee; Katie and Mark Smucker; and Mr. and Mrs. Joseph S. Kanfer.



OBJECTS TO BE DESTROYED

Judith Bear Isroff Gallery

February 29-August 9

Objects to be Destroyed is full of everyday items, including glass bottles, clocks, rocks and umbrellas. The artists in this exhibition incorporate found man-made products or natural materials into their sculptures, assemblages and photographs. This practice dates to the early 1910s, when artists such as Man Ray and Marcel Duchamp began displaying unexpected objects in exhibitions as a way to draw attention to the items' physical and aesthetic characteristics. They also encouraged viewers to reconsider the artistic process as an intellectual rather than a purely technique-driven pursuit.

Man Ray and Duchamp's innovations have had lasting impact, influencing artists working throughout the twentieth century and today. The artists of *Objects to be Destroyed* invite visitors to consider commonplace items in a new and

unexpected way. In a sense, the artists destroy the objects they select as materials by preventing them from fulfilling their original use. At the same time, they grant them a new existence as works of art.

Objects to be Destroyed is organized by the Akron Art Museum and supported by funding from the John S. and James L. Knight Foundation and Ohio Arts Council.

THE KIDS ARE ALRIGHT

Fred and Laura Ruth Bidwell Gallery

March 28-August 9

The photographs in *The Kids Are Alright* examine young adult sub- and countercultures spanning the 1960s to the 2010s. Hanging out, goofing off and breaking rules may seem aimless, but these actions can be meaningful steps along the transition from childhood to adulthood. The artists in this exhibition capture this in-between period by blending into their subjects' everyday lives,

giving viewers access to spontaneous, candid moments.

Although *The Kids Are Alright* features lighthearted images of laughter, conversation and dancing, the artists also present darker scenes of recklessness and substance use. Some teens turn to action sports as a way to keep out of trouble, like those featured in Vincent Cianni's 1990s series documenting the lives of Latinx rollerbladers in Brooklyn's Williamsburg neighborhood. Skateboarding is a constant in Dylan Vitone's panoramic photographs of Skatopia, near Rutland, Ohio, where homemade full pipes and other features provide a backdrop for drinking, smoking and lighting things on fire.

The Kids Are Alright is organized by the Akron Art Museum and supported by funding from the John S. and James L. Knight Foundation, Ohio Arts Council and The Char and Chuck Fowler Family Foundation. ■

AKRON ART MUSEUM

One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

ELIAS SIME: TIGHTROPE | THROUGH MAY 24

OBJECTS TO BE DESTROYED | FEBRUARY 29-AUGUST 9

THE KIDS ARE ALRIGHT | MARCH 28-AUGUST 9

BAYarts Juried Exhibition 2020

by Jessica Stockdale



Judges John. W. Carlson and Shari Wilkins

BAYARTS Juried Exhibition has become an important outlet for northeast Ohio artists. Opening March 13 in BAYarts Sullivan Gallery, this year's judges are well-known local art influencers John W. Carlson and Shari Wilkins.

Part of BAYarts community for over fifteen years, Carlson teaches Figure

artist workspace, and photographic gallery. For the juried exhibition, Wilkins says she is "geared up to find new gems among the submissions."

BAYarts Artistic Director Karen Petkovic will curate the show, which she says is a reflection of BAYarts' mission for inspiring and promoting artists. With over 150

Drawing and The Basics and Beyond. His work has been featured in several solo and group shows in BAYarts galleries. The Juried Exhibition's large variety of contributing artists appeals to him. "I'm excited about the range of quality and diversity in the work that has been submitted in recent years."

As founder and executive director of The Cleveland Print Room, located in the Arts & Crafts Complex in Cleveland, Wilkins oversees an organization that includes a community darkroom, education center, art-

entries, even artists who do not make it into the exhibition have an enriching experience, says Petkovic. "The process provides an opportunity for artists who may not show their work on a regular basis to be involved with the workings of a gallery art show. It's a very educational process, having their work reviewed subjectively by experienced professionals who are offering constructive feedback." She adds, "It may sting a little when your piece is not selected, but when artists give in to the process, they realize that the reward comes from allowing their work to be seen and evaluated so that they will grow in their practice as an artist."

Cash prizes for this show are contingent on the number of entries and artist memberships. Sponsored by longtime partner Metro Lexus, additional proceeds support BAYarts' mission to seek and groom new artists, as well as provide continued support to more established artists. Many winners of the juried shows over the years have gone on to have solo shows at BAYarts and other galleries.

In 2019, Kimberly Chapman won Best of Show with her ceramic sculpture series 'A' is for Active, 'S' is for Shooter. Other artists who have garnered awards include James March, Michaelle Marschall, Tina Elkins, Patty Flauto, Lisa Schonberg and Anne Manley. ■

BAYARTS

28795 Lake Road
Bay Village, Ohio 44140
BAYarts.net
440.871.6543

JURIED EXHIBITION 2020 | MARCH 13-APRIL 4

OPENING RECEPTION 7-9PM FRIDAY, MARCH 13

ENCORE: ACT 2 | 7-10PM SATURDAY, MARCH 21

Be immersed in the live world of musical theater and improv with many surprises.

CONCERT: HUMBUCKERS | 7-10PM FRIDAY, APRIL 24

CONCERT: OMF | 7-10PM FRIDAY, MAY 29

DAVID KING: TIME TRAVEL | APRIL 10-MAY 1

Painter David King uses bright fluorescent colors and expressive paint application to jolt the viewer's perception of candid family photographs. The work allows viewers to reconnect with their own memories.

11TH ANNUAL ADVANCED STUDENTS EXHIBIT & SALE | MAY 8-JUNE 5

A collection of ceramic work for the home or garden created by the advanced students of the Karen Ryal Ceramic Arts & Education Studio.

TIMELESS ROCK **oWOW!**[®] CLEVELAND oWOW.radio

the SWEET SPOT between CLASSIC ROCK & INDIE ROCK



DOWNLOAD THE YELLOW APP



CAN AND CAN BLOG E-NEWSLETTER

Find weekly previews of current art exhibits all over northeast Ohio in the CAN e-newsletter. Find reviews of current shows and more in CAN Blog. Find all that and more at CANjournal.org.



CAN's weekly e-newsletter and CAN Blog were created with the support of the Ohio Arts Council and the George Gund Foundation

The George Gund Foundation



Matchmaking: Gray Haus Studios Introduces Local Art to Tri-C

by Robin Suttell



ABOVE: City of Hope Mural (detail) at Tri-C Metro, by members of the Cleveland Scribe Tribe: Sano, DayzWhun and Mister Soul. RIGHT: Christine Mauersberger installation at Tri-C Western Campus STEM Center, in Parma.



THERE'S MORE TO LIFE as a fine art consultant than finding the right piece for a client. Christy Gray, founder of Gray Haus Studios, knows this first hand.

Each day, she bridges the gap between art collectors and those who create art.

"I'm here to ensure my client trusts that the schematics and maquettes will become the final art they envision," she says. "I stay in touch with the artists we commission to check in on progress, answer questions, and serve as the connection between them and the client."

Gray even has been known to roll up her sleeves and get involved with the physical side of larger installations. Twenty years of project management, planning,

sales and marketing have helped Gray further hone her skills on the art world's frontlines. No day on the job is typical. She likes it that way.

Since late 2017, Gray has curated her largest solo project to date—three projects involving multiple commissions for Cuyahoga Community College (Tri-C). The college recently completed three major construction initiatives—a Metro Campus Center in downtown Cleveland, a new Western Campus STEM Center in Parma, and a new Westshore Campus STEM building in Westlake.

University officials knew they wanted all three projects to include original art; Gray knew she wanted to expand her reach

into the higher-ed sector. She dove into the request for proposal process. Each project had a separate RFP, and Gray won each of them.

Each project also had a theme. The Metro Campus project art would focus on area history, education, and the surrounding community. The Western STEM space's artwork would show the connectivity between science, technology, engineering and mathematics. Meanwhile the Westshore Campus project is surrounded by wetlands and would have art focused on nature to reflect this.

Gray then set out to find just the right mix of Cuyahoga County artists who would have the ability to create commissioned



TOP: Installations by Suzie Frazier (wall) and Michael Gentile (suspended) at Tri-C's Westshore Campus STEM building in Westlake. BOTTOM: Glass installation at Tri-C's Western Campus STEM Center in Parma, by Shayna Roth Pentecost.

pieces that represent these themes.

"The selection process was intentional. I wanted art for a county educational institution from people who live in the county," she says, adding that she also looked at candidates' previous work, their availability and, finally, approved maquettes based on a walk-through of the new spaces.

Ultimately, Gray commissioned twelve

artists for the Metro Campus, five for Western and five for the Westshore expansion. In total, she oversaw the development and installation of 34 unique local artworks, ranging from painting and murals to photography to 3D creations. The massive endeavor was a group effort. Gray points out that "It all came to life by sharing ideas, connecting people who

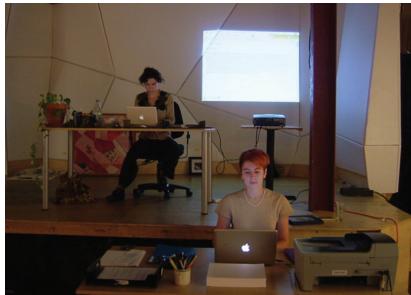
need to meet each other and finding new opportunities for clients and artists." 

GRAY HAUS STUDIOS

Fine Art Consulting Services
grayhausstudios.com
 216.393.7533

ATNSC presents Lori Waxman, The 60Wrd/Min Art Critic

by M. Carmen Lane



Previous performances by 60wrd/min art critic Lori Waxman. Photos courtesy of ATNSC.

ATNSC: CENTER FOR HEALING & CREATIVE LEADERSHIP/AHKÓTHA GALLERY

11808 Cromwell Avenue
Cleveland, Ohio 44120
atnsc.org
216.712.0922

ARE YOU AN ARTIST? Do you need a review? As part of her long-running performance, the "60wrd/min art critic," Lori Waxman will be at ATNSC in Cleveland, writing short reviews for any Cleveland-based artist who wants one from May 22 through 24.

Lori Waxman has been the primary art critic for the *Chicago Tribune* for

the past decade. She is a recipient of the 2018 Rabkin Foundation Award for Art Journalism and the author of *Keep Walking Intently* (2017). For more information on the project, visit 60wrdmin.org.

Ahksótha Gallery is an artist-run space sited in a detached two-car garage in Cleveland. ■

Canton
Museum
of Art

ON VIEW 4/27 through 7/19/20



Merv Corning (American). *The Bath*, 1988. Watercolor on paper, 21 x 29 in. The Westmoreland Museum of Art.

Reflections: The Artistic Spirit of Merv Corning

highlights the extraordinary career and life of a nationally renowned artist. Widely recognized for his work with the National Football League, Corning's love of architecture, landscapes, family, aviation, and football all come together in this major retrospective exhibit of the artist's watercolor works, spanning nearly 50 years.



REFLECTIONS: THE ARTISTIC SPIRIT OF MERV CORNING

cantonart.org



44TH

CLEVELAND

INTERNATIONAL

FILM

FESTIVAL

SEE

BEYOND

MARCH 25–APRIL 5, 2020

TOWER CITY CINEMAS

CLEVELANDFILM.ORG

RIDE RTA TO TOWER CITY



Intimate Regard: Roger Anliker

by Valley Art Center Staff



LEFT: Firefly by Roger Anliker, gouache, 1944. ABOVE: Patrons enjoying Art by the Falls in 2019

14

THIS SPRING, Valley Art Center is pleased to present *Intimate Regard*, a retrospective of the work of Roger Anliker curated by Dr. Kirsten Jensen and Dale Roberts, on display from March 20 to April 29.

Intimate Regard celebrates the work of Akron native and CIA graduate Roger Anliker (1924–2013), an influential teacher and artist whose body of work is remarkable for its riveting subjects, technical virtuosity, evocative beauty, and incredible singularity. Anliker taught painting and drawing at the Carnegie Institute (Carnegie Mellon University) in Pittsburgh from 1948 to 1963, before assuming a position in the Department of

Painting and Graphic Art at Temple University's Tyler School of Art, where he retired in 1998. Threaded throughout these five decades was a significant legacy of awards, including two Guggenheim Fellowships and important solo and group exhibitions nation-

wide and in Europe. His work appeared at venues such as the Whitney Museum, the Art Institute of Chicago, and the Musée d'art Moderne in Paris.

The twenty-four paintings in *Intimate Regard*, executed in watercolor, gouache, and encaustic, explore the early years of Anliker's career. They reflect both the influence of artists such as Charles Burchfield and Frank Wilcox (both associated with the Cleveland School) and the emergence of Anliker's unique artistic voice. While his early landscapes are more representational, paintings from the 1950s and '60s hover in a liminal space between realism and abstraction, probing

our understanding of the boundaries between them. Each work reveals the artist's technical mastery as well as his ability to harness the power of color, shadow, and light to amplify the emotional and psychological of his subjects.

Also on display will be select works by Dale Roberts. Roberts is an award-winning encaustic painter and teacher residing near Philadelphia. A former student of Anliker, Dale functions as a caretaker for Roger's work.

This June, VAC celebrates its 37th Annual Art by the Falls at Riverside Park in Chagrin Falls. The beloved annual outdoor art fest features approximately 120 local, regional, and national artists working in a huge variety of media. This year will be especially noteworthy as it is the kickoff for VAC's 50th birthday celebration, a year-long series of activities and exhibits exploring the past, present, and future of the Chagrin Valley's premier visual arts organization, with exhibits spotlighting the visionary founders, current students and faculty, and illustrious alumni. □

VALLEY ART CENTER

155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

SPRING CLASSES BEGIN | MONDAY, APRIL 13

INTIMATE REGARD | MARCH 20-APRIL 29
RECEPTION FRIDAY, MARCH 20

DALE ROBERTS ENCAUSTIC DEMO & TALK | 6-8PM FRIDAY, APRIL 3

37TH ART BY THE FALLS | JUNE 6-7

SAVE THE DATES:

03.20.20
04.17.20
05.15.20
06.19.20
07.17.20
08.21.20
09.18.20
10.16.20
11.20.20
12.18.20
1.15.21
2.19.21
3.19.21

NORTHEAST OHIO'S ECLECTIC ARTS MAZE

78th STREET STUDIOS

"The Best Arts Event in Cleveland." - *Scene Magazine*
"The Mother of all Art Walks." - *Boston Globe*

THIRD FRIDAYS

Come see the largest fine art complex in this region with over 60 galleries, studios, and other creative spaces all under one roof. On **THIRD FRIDAYS**, the whole building comes alive from 5 - 9pm for the most fascinating art walk you've ever experienced. Plus, every Friday from 11am - 4pm, you can visit **OPEN HOUSE** at 78th.

1300 W. 78th Street at the west end of the Gordon Square Arts District

78thstreetstudios.com

Fuse 3, Deborah Pinter

AULTMAN HEALTH FOUNDATION GALLERY

A contemporary look at the ancient art of paper cutting.

Cut Up/Cut Out was organized by Carrie Lederman, Curator of Contemporary Art, Bedford Gallery, Lester Center for the Arts, Walnut Creek, CA.

Time: Detroit, MI, Tim Rosato

Cut Up/Cut Out
April 4 through August 23
RECEPTION: April 4, 3:00-5:00 pm

Paul Flippin: 36 Days
May 23 through July 12
RECEPTION: May 30, 5:30-8:00 pm

FREE ADMISSION
121 LINCOLN WAY EAST • DOWNTOWN MASSILLON
MASSILLONMUSEUM.ORG • 330.833.4061

MASSMU
MASSILLON MUSEUM

STUDIO M
MASSILLON MUSEUM

Fuse: New Works by Deborah Pinter
Through March 22

Alana Cartwright: Clothed in Resilience
March 28 through April 19
RECEPTION: April 4, 3:00-5:00 pm

Andrea Palagiano: Self-Conscious
April 25 through May 17
RECEPTION: April 25, 5:30-8:00 pm

Loganberry Books

Photo: Janet Century

Edible Books Festival • April 4
Independent Bookstore Day • April 25

13015 Larchmere Blvd. • Shaker Heights, OH 44120
books@logan.com • 216.795.9800

Heights Arts Celebrates 20 Years with Members Show

by Greg Donley



16



Scenes from recent years at Heights Arts. LEFT: Sarah Kabot spotlight exhibit in 2016. TOP: Installing the *Likeness* exhibit (which featured work of Sarah Curry) in 2017. ABOVE: Installing *Remade in Cleveland* (which featured works of Kevin Busta) in 2016.

THIS YEAR Heights Arts is celebrating twenty years serving the community and connecting local artists to opportunities for sharing their work. To commemorate our anniversary, Heights Arts is celebrating all year long with multidiscipline programs sure to engage people of all ages.

Heights Arts is also hosting our second-ever members show. **Members Show 2020** opens Friday, March 6, with

a reception from 6 to 9pm. Instead of being traditionally curated, this show is comprised of forty local artists' work submitted online through the open calls tab on our website, resulting in an eclectic array of work that still ends up relating to each other in some way. This show runs through Sunday, April 19.

The next **Spotlight** exhibition features Stephen Calhoun. Originally a

painter, Calhoun's art media changed with technology. His recent work uses photography, mixed process photography and generative art to create electrifying images that center on geometric symmetry. Calhoun's solo show will open Friday, March 20 with a free reception from 6 to 9pm. This Spotlight exhibition will be on view through Sunday, May 3. ■

HEIGHTS ARTS

2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

MEMBERS SHOW 2020 | MARCH 6-APRIL 19

RECEPTION 6-9PM FRIDAY, MARCH 6

SPOTLIGHT: STEPHEN CALHOUN | MARCH 20-MAY 3

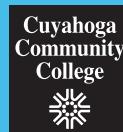
RECEPTION 6-9 PM FRIDAY, MARCH 20

41ST
ANNUAL

TRI-C
JAZZ
FEST
CLEVELAND

PRESENTED BY
KeyBank
JUNE 25-27
2020

**FESTIVAL
PASSES**
on sale now



KIRK WHALUM | TAKE 6 | ANGÉLIQUE KIDJO
SPANISH HARLEM ORCHESTRA | PUNCH BROTHERS
FLY HIGHER: CHARLIE PARKER @ 100 | JOHN MAYALL | WALTER TROUT | CHARLES LLOYD
JOEL ROSS | KARRIEM RIGGINS | JULIAN LAGE | EMMET COHEN | CHA WA

www.tri-cjazzfest.com

20-0001

To See and Be Seen

by Elaine T. Cicora



18

ABOVE: Art by Judson associate Terre Maher. RIGHT: Quilted valentines by Judson associate Beth Majewski.

WHAT, exactly, will be on view at Judson Park during its upcoming art show?

Take it from Cathy Bryan, creative arts therapy coordinator for Judson's senior living communities: It'll be a whole lot more than mere colors, shapes and lines.

The annual *Community Expressions* exhibit at the Streeter Gallery opens at 4:30pm on Friday, April 24, and draws upon the talents of residents, family members, staff, student interns and volunteers alike. This inclusiveness is intentional: Bryan firmly believes that making art is a form of expression that can expose feelings, give pleasure and build a sense of belonging.

"This show brings together people from all parts of our campus, and it serves as a way we can make ourselves known to one another," says Bryan. "For all of us, but especially for our nonverbal residents,

art is a way we can reveal ourselves to others. It's amazing to overhear the conversations during the show. 'I had no idea you could do that. I had no idea that's who you are!'

Beth Majewski is one of the Judson associates taking part in this year's show. Although she has no formal art training, Majewski understands that credentials are beside the point. "I don't really think of myself as an artist," she admits. "But Cathy [Bryan] is persuasive in asserting that everyone shares the need to create. By taking part in the show, I feel that I am opening myself up. I'm helping people understand that there is more to me than meets the eye. And it certainly gives you a whole new perspective on the people you work with!"

Associate Terre Maher also will be among the exhibitors. A self-described

introvert, Terre says that, for her, the show is an opportunity to become known. "It lets us see each other—see more of each other than what we see in our everyday lives."

As an arts educator, therapist and counselor, Bryan is masterful at helping Judson residents explore their inner artist and develop their talents. "Anyone who walks into the studio," says Majewski, "walks out with a feeling of enhanced dignity and accomplishment."

That was a primary motivator in Majewski's decision to take part in the show.

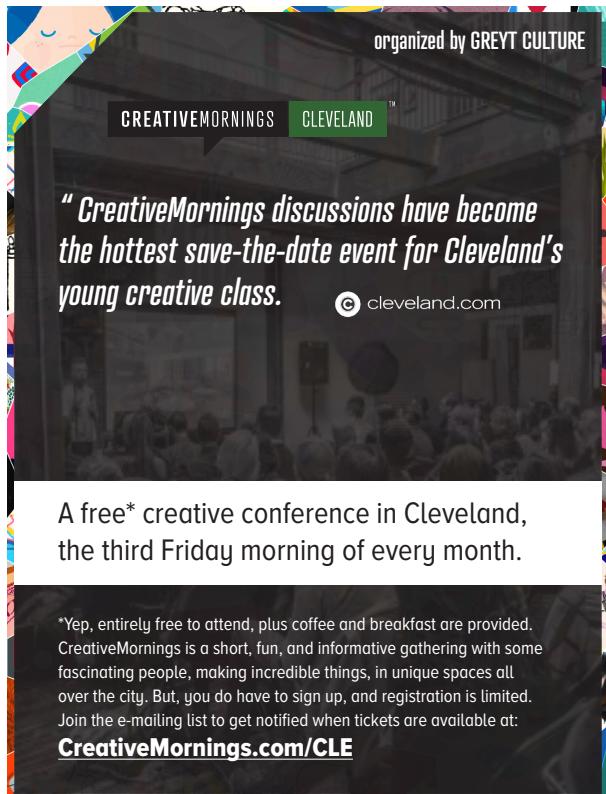
"I watch Cathy doing this beautiful dance, and the way that people leave the studio feeling great about themselves. And I just decided: I want a piece of that too!"

GEORGE A. STREETER GALLERY

Judson Park, Sixth Floor Commons
1801 Chestnut Hills Drive
Cleveland Heights, Ohio
cbyran@judsonsmartliving.org
216.791.2987

COMMUNITY EXPRESSIONS | APRIL 24-JULY 15

ARTIST TALK 4:30PM FRIDAY, APRIL 24 | AUDRA L. ROSE CREATIVE ARTS STUDIO
RECEPTION 5-6PM | 6TH FLOOR COMMONS



organized by GREYT CULTURE

CREATIVEMORNINGS CLEVELAND™

"CreativeMornings discussions have become the hottest save-the-date event for Cleveland's young creative class.

 cleveland.com

A free* creative conference in Cleveland, the third Friday morning of every month.

*Yep, entirely free to attend, plus coffee and breakfast are provided. CreativeMornings is a short, fun, and informative gathering with some fascinating people, making incredible things, in unique spaces all over the city. But, you do have to sign up, and registration is limited. Join the e-mailing list to get notified when tickets are available at: CreativeMornings.com/CLE



SCREW FACTORY ARTISTS' STUDIOS 2020 SHOW SCHEDULE

SPRING ART SHOW & OPEN STUDIOS
FRIDAY, MAY 1ST, 6PM-10PM
SATURDAY, MAY 2ND, 10AM-4PM

FALL ART SHOW & OPEN STUDIOS
FRIDAY, OCTOBER 23RD, 6PM-10PM
SATURDAY, OCTOBER 24TH, 10AM-4PM

SMALL BUSINESS SATURDAY
SATURDAY, NOVEMBER 28TH, 10AM-4PM

HOLIDAY MARKET AT THE SCREW FACTORY
FRIDAY, DECEMBER 18TH, 6PM-10PM
SATURDAY, DECEMBER 19TH, 10AM-6PM
SUNDAY, DECEMBER 20TH, 10AM-3PM



37th Annual ART BY THE FALLS



Fine Art &
Contemporary Craft
Festival
Riverside Park in
Chagrin Falls, Ohio

Saturday, June 6, 2020
10 a.m. - 5 p.m.
Sunday, June 7, 2020
10 a.m. - 5 p.m.

www.valleyartcenter.org

Sponsored in part by:



Framed Gallery presents Tezeno, Glenn, and Burton

by Stacey Bartels



LEFT TO RIGHT: Works of Evita Tezeno, Tiffani Glenn and Missy Burton.

20

EVITA TEZENO: WHIMSY

Reception 6:00 to 9:00pm

Thursday, March 5

Evita Tezeno, a native of Port Arthur, Texas, is a commercially successful artist and youth mentor who is very concerned with the state of health of our communities and the environment. She is particularly interested in the healing communication offered by art and compassion. Her work consists mainly of collages influenced with cubism. Color, texture and shape are the core of her collages. Inspired by images that she sees in her sleep, Evita translates these visions through mixed media, with various handmade papers, acrylic paints and found objects. Pulling from experiences and children's stories, she creates whimsical images that provoke laughter and also enrich the soul.

TIFFANI GLENN: FEMINALITY

6:00pm Friday, April 3

Tiffani Glenn's work is an examination of women of color from a stylized, distinctive perspective. Though on the surface the characters may appear fun-filled with a backing of vibrant colors, the overall message is to look beyond the obvious. The challenge is for those who see her work to look more carefully at the adversities women of color face in society and see them depicted as women who choose to overcome these adversities by exuding self-acceptance and a feeling of empowerment.

Tiffani wants women of color to let go of who they think they are supposed to be and simply be who they are without feeling ashamed. Being a woman in society has its own challenges, but being a black woman poses even more challenges. It is important that black women not only feel,

MISSY BURTON: ADVANCING

6:00pm Friday, June 5

Missy Burton is a visual artist with an extraordinary talent for capturing raw photos and transforming them into timeless pieces for display suitable for home, work or office. She has completed a series of art collections entitled, *Butterfly*, *Where's the Smoke* and *I am Woman*. Missy Burton wants her work to ignite inspiration for change within the world and provide a sense of appreciation for the natural beauty of the Earth. Each piece that she creates has been carefully contoured and designed to reflect some form of life meaning or to tell a story. Whether she is shooting butterflies or still life, there is a piece of her soul in every piece she creates. Missy is most proud of the work she does giving back to the local community by mentoring young aspiring artists. ■

FRAMED GALLERY

15813 Waterloo Road
Cleveland, Ohio 44110
framedgallery.net
216.282.7079

EVITA TEZENO: WHIMSY | RECEPTION 6-9PM THURSDAY, MARCH 5

TIFFANI GLENN: FEMINALITY | OPENING 6PM FRIDAY, APRIL 3

MISSY BURTON: ADVANCING | RECEPTION 6 PM FRIDAY, JUNE 5

TIMELESS VISION: EARTH, SEA AND SKY

Proudly Presented by the Galleries at CSU, 1307 Euclid Avenue



21

Works include a time-lapse video of the making of Richard Vaux's Quintessence Series X with original music score by Stephen Benny

January 31- April 11, 2020

Featured Artists

Valence Davillier, Michael Greenwald, A.D. Peters, Annie Peters,
Thomas Pickarski, Alan Paine Radebaugh, John Sargent III,
and Richard Vaux

Free *Thursday Art Talk* events every Thursday during the exhibition with the artists and special guests **Joe Hannibal**, Geologist and Paleontologist from the Cleveland Museum of Natural History, **Dr. Kevin R. E. Greenwood**, Curator of Asian Art at the Allen Memorial Art Museum, Oberlin College, **Betsy Kling**, Chief Meteorologist, WKYC-TV, and **Mark Slankard**, CSU Associate Professor of Photography.

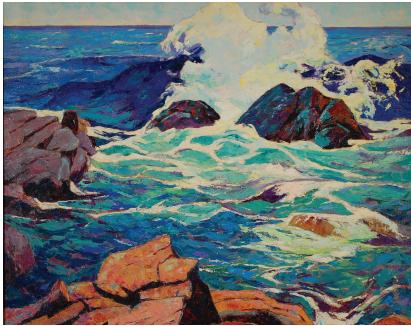
Visit us at <https://class.csuohio.edu/art-gallery/art-gallery> for more information and dates



The GALLERIES  **CSU**

Oppositions: The Secessionists vs. The Cleveland Society of Artists

by Christopher L. Richards



LEFT: Detail, George Adomeit (1879-1967), *The Incoming Tide*, 1928-1930, Oil on canvas. RIGHT: Detail, William Sommer (1867-1949), *Lakeshore, Stairway to the Beach*, 1920s, Gouache on illustration board

PULLED FROM the permanent collection of ARTneo, *Oppositions* explores the contrasting styles of two prominent Cleveland artist groups in the early twentieth century. Portraits, still lifes, and landscapes illustrate the difference between the avant-garde and traditional approaches to creating art. The rivaling groups were formed to both challenge and uphold artistic traditions.

The Secessionists, established in 1911, included Henry Keller, William Sommer, and Abel Warshawsky, who embraced European modernist ideas. Countering the wild aesthetics of the Secessionists was the Cleveland Society of Artists, including George Adomeit, Ora Coltman, and William Edmondson, who felt strongly about upholding traditional values and good craftsmanship. ■

ARTNEO

1305 West 80th Street, Suite 016
Cleveland, Ohio 44102
artneo.org
216.227.9507

Oppositions: The Secessionists vs. The Cleveland Society of Artists opens *Third Friday, March 20* and runs through *Third Friday, May 15*. Visit artneo.org for more details.

22

BREADSMITH
HAND MADE. HEARTH BAKED.
18101 Detroit Ave. • Lakewood, OH • 216.529.8443
www.breadsmithcleveland.com

EMILY MELUCH

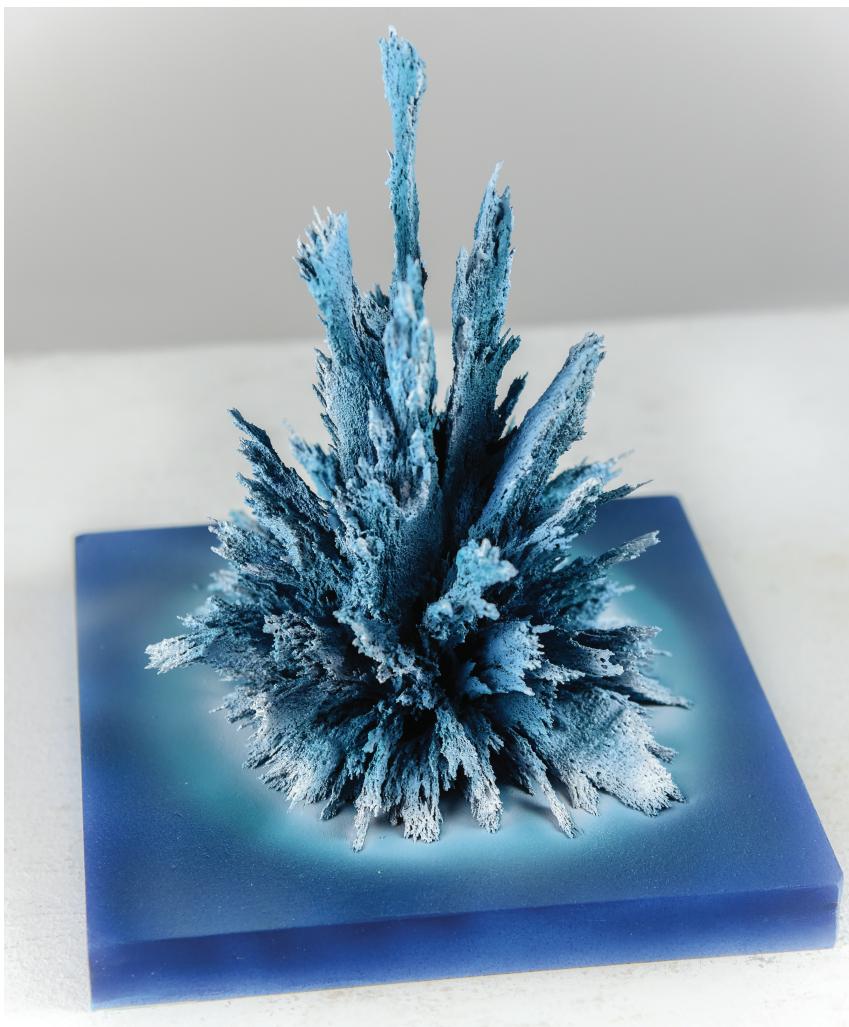
Turning Your Treasures Into Unique Works of Art

17798 Detroit Ave.
across from
The Beck Center

216.221.6500
www.ArtForumFraming.com

Matthew Gallagher's Research and Development

by Hilary Gent



Matthew Gallagher, *Crystal Blue Persuasion*. Iron and acrylic. 7x7x7 inches, 2020.
Photo courtesy of HEDGE Gallery.

HEDGE GALLERY presents multidisciplinary artist Matthew Gallagher, returning this spring with a new body of

work reflecting on the beauty of what he experiences through nature. Gallagher's encaustic and sculpted pieces capture

the awe-inspiring emotions evoked by animal and plant life, honoring their complexities with each nuance and detail he creates.

Gallagher works in paint, resin, inks and encaustic wax, often combining mediums to build dimensional paintings and sculptures. His color palette is expanding in more neon and acid tones, touching on the essence of life forms of the past or future.

Matthew states, "The most beautiful, complex, and magical things I have ever seen were not created by humans, but by the interconnectedness of energy, matter, and the inherent organization of our universe—nature. It is my mission to mix my self-expression with the expression of natural forms through processes that provide another perspective on the astonishing beauty of the forces that surround us and are too often taken for granted."

Since 2011, Matthew Gallagher has been using self-developed methods combining physics, chemistry and mathematics to create art. Extending beyond various mediums and formats, his artwork is also entangled in his life, community practices, love for animals, and connection with people through performance and sound. Gallagher supports the work of experimental artists at his Cleveland studio and living space, R & D, which offers residencies for local, national and international artists. ■

HEDGE GALLERY

1300 West 78th Street, Suite 200
Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
216.650.4201

MATTHEW GALLAGHER | APRIL 17-JUNE 5

PREVIEW 6-8PM WEDNESDAY, APRIL 15
RECEPTION 5-9PM FRIDAY, APRIL 17

Graffiti HeArt at the Huntington Cleveland Convention Gallery

by Stamy Paul



ISH ROCKIN' INSIDES, mural in progress inside the Graffiti HeArt graffiti gallery and museum, by Chicago artist, Ish Muhammad, courtesy of Graffiti Heart.

THE HUNTINGTON CONVENTION Center of Cleveland is excited to present Graffiti HeArt, a [501(c)3] arts education organization. Founded in 2013 by local graffiti enthusiast and business woman Stamy

CLEVELAND CONVENTION GALLERY

1 St. Clair Avenue NE
Cleveland, Ohio 44114
clevelandconventions.com
216.920.1437

Paul, Graffiti HeArt officially opened its gallery and museum last October. Graffiti HeArt will be taking front stage at the Huntington Cleveland Convention Center Gallery, bringing local graffiti artists together and showing the world the depth of their talent and the positive impact of graffiti art through a series of large-scale graffiti-styled art installations spanning some 600 feet of wall space.

The pieces will be painted on site and will provide a new and extraordinary experience for thousands of visitors. The exhibition will be named *Outside In*, with

the artists creating what has historically been identified as outdoor public art on inside walls—very much in sync with the Graffiti HeArt gallery concept. After being on display for all to enjoy, the pieces eventually will be auctioned to support the Graffiti HeArt scholarship program. They are expected to be completed by early April and displayed through November.

Graffiti HeArt was founded with a dream to provide opportunities for graffiti artists to get connected to commissioned projects, both large and small scale, to beautify and revitalize walls, buildings and communities, while also generating the funding of scholarships for underserved youth through the Pre-College Program at the Cleveland Institute of Art. Since its inception, more than \$70,000 in scholarship funding has been extended

to 31 teenage students, allowing them the opportunity to experience what an arts college entails and introducing them to a platform that allows them to realize that their talents can help them build better lives for themselves and others. In addition, Graffiti HeArt has coordinated the talent to create fifteen public murals across Northeast Ohio and Puerto Rico, and more than seventy corporate, private and community projects, so to enhance the visual arts and elevate this incredible and fresh, important genre of art. For more information, visit graffitiheart.org. **C**

Huntington Convention Center, 1 St. Clair Ave NE, Cleveland, OH 44114



Graffiti HeArt Exhibit

Opening April 2020

CLEVELAND CONVENTION GALLERY

Open M-F 8:30 AM – 5 PM, free admission



Graffiti HeArt, an arts education non-profit that promotes approved and commissioned graffiti and street art projects and grants art scholarships for underserved youth, will be leaving its graffiti tags in and throughout the Huntington Convention Center halls from April-November 2020

 **Huntington**
Convention
Center of Cleveland

www.graffitiheart.org
www.clevelandconventions.com

Edward E. Parker Museum of Art—Spring 2020



LEFT: The portrait of Ed Parker is by artist Augustus Turner. ABOVE: The sculptures are student work from the classes held on Tuesday and Thursday evenings from 6-8pm. Rear by Venetta, with glasses by Akhi, male without glasses by Tawodi

26

SHINN HOUSE EXHIBITS/ARTIST SPEAK

If you are familiar with EEPMOA, you probably know that Edward Parker curates three galleries at Shinn House, located at Mount Zion Congregational Church in Cleveland. The exhibitions usually feature three artists and remain on display for six to eight weeks. The Sunday following each closing show, the artists meet for a forum at EEPMOA to discuss their inspiration, process and body of work. Food is available for purchase at the forums, and as always, dessert is on us. We are currently seeking artists to exhibit at Shinn House, so please let us know if you are interested in this opportunity.

INTERGENERATIONAL ART CLASS

We are pleased to announce that we will

EDWARD E. PARKER CREATIVE ARTS COMPLEX/ SNICKERFRITZ CULTURAL WORKSHOP FOR THE ARTS

13240 Euclid Avenue
East Cleveland, Ohio 44112
eepmoa.com
216.851.6910

be conducting a second intergenerational art program this spring. A firm start date has not been set; however, we are aiming to begin classes the first or second week in June. This year's program will be built around the feedback received from last year's participants in an attempt to produce even greater results. A variety of projects will be chosen to accommodate both beginning and intermediate students to eliminate the intimidation factor. Space will be limited, and registration will begin mid-April. The promotional flyer for this program will be posted to the Cuyahoga Arts and Culture website, ClevelandArtsEvents.com.

COMMUNITY BEAUTIFICATION

In 2019, EEPMOA partnered with Saving Our Students (S.O.S.) to complete two successful projects. One dealt with horticulture and landscaping and the other was a mural rejuvenation project. We have contacted the director and are hopeful that their schedule will allow a spring or summer collaboration in 2020. S.O.S. is focused on enriching the lives of youth and families through innovative programs, education, and life skills training. We are honored to work beside an organization whose goals complement our own.

"Renaissance—East Cleveland" is an

upcoming EEPMOA project that will improve a number of blighted areas in East Cleveland by replacing grime and graffiti with painted murals. This project will pair youth with established artists and provide real-world experience: the youth will see how their contribution helps transform an area in their community from blight to beauty. This project will be documented with before and after images. We anticipate starting in May.

OPEN MIC NIGHTS

Open Mic nights will be coming to EEPMOA soon. We expect to begin hosting these nights in April. To begin, we are primarily seeking musical performers; we may extend the performance range to include poetry and performance art as well. Cash prizes will be awarded, and food will be available for purchase at the events.

EEPMOA welcomes the opportunity to collaborate with others. If you believe in the transformative power of artistic expression, give us a call to see how we can work towards a cause together, or be of service to each other. As we always say, "Think art for social development." For details related to any of the activities or programs mentioned above, please give us a call. ■



Know a creative teen?

**Cleveland Institute of Art
Pre-College Program**
July 5-17; July 29-31

Earn college credit. Build a portfolio.
Experience college. In our immersive two-week programs, you will spend each day learning from professionals while getting a taste of what it's like attending a leading college of art and design. Live on campus, or commute.

Application deadline May 1, 2020

Learn more at cia.edu/precollege



27

A

We support the Arts.

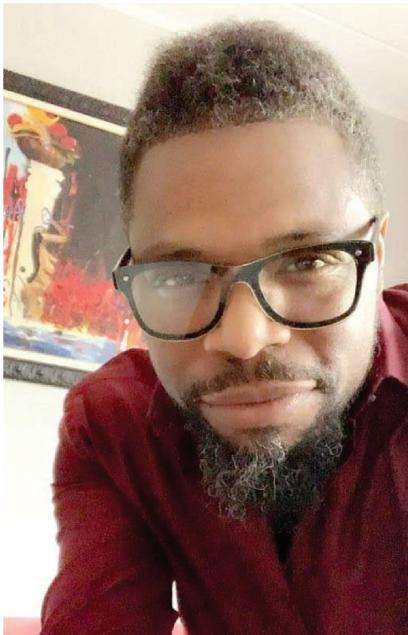
HELLOAGNES.COM

Agnes Studio is proud to sponsor the CAN Triennial. We are an award-winning, multidisciplinary graphic design practice on the coast of Cleveland.

KQOA is Settling Down and Into The Art Palace for 2020

by Gwendolyn Garth

28



LEFT: Artist Santanna Watson has a gallery at 6403 St. Clair Avenue. ABOVE: Kings & Queens of Art partners with Vince Robinson of Larchmere Arts.

I DON'T KNOW about you, but for me a new day and/or a new year gives me an opportunity to begin anew and so it is with Kings & Queens of Art (KQOA). As 2019 ended we expressed our gratitude to Richard Pace and his daughter, Catherine Pace, for the giving of their selves. Their generosity afforded us, KQOA and Black Local Artists of Cleveland Kuumba, the opportunity to experience a field of possibilities by opening the doors to Studio A of the Harbor Verandas on 9th Street from March to December 31, 2019. Again, Thank you Richard and Catherine Pace of Cumberland Development LLC., for the giving of **YOU**.

As much as I enjoyed the experience of 9th Street, I must admit that it became a bit much as I tried to keep the doors open on 9th Street and on Ashbury simultaneously. Many of you, my friends, were asking me: "When can I come visit you?" So, I made the decision to just settle down and focus on The Art Palace in its Glenville location.

Now 2020 is a Reset button for us. Sooooo, here we go with the 2020 Vision for Kings & Queens of Art. We will begin with "Free" Art Classes starting in March: Airbrushing with artist Rodney Carpenter, Trash to Treasures with Robin Robinson and Creative Journaling with Gwendolyn Garth. Origami classes by Xinyuan Cui. Meditative Dancing with Alexandria "Lexy" Lattimore.

We will be having weekly Line Dancing and monthly Artist Parties just for artists of all disciplines. A time where artists can come together to play, network or just hang out.

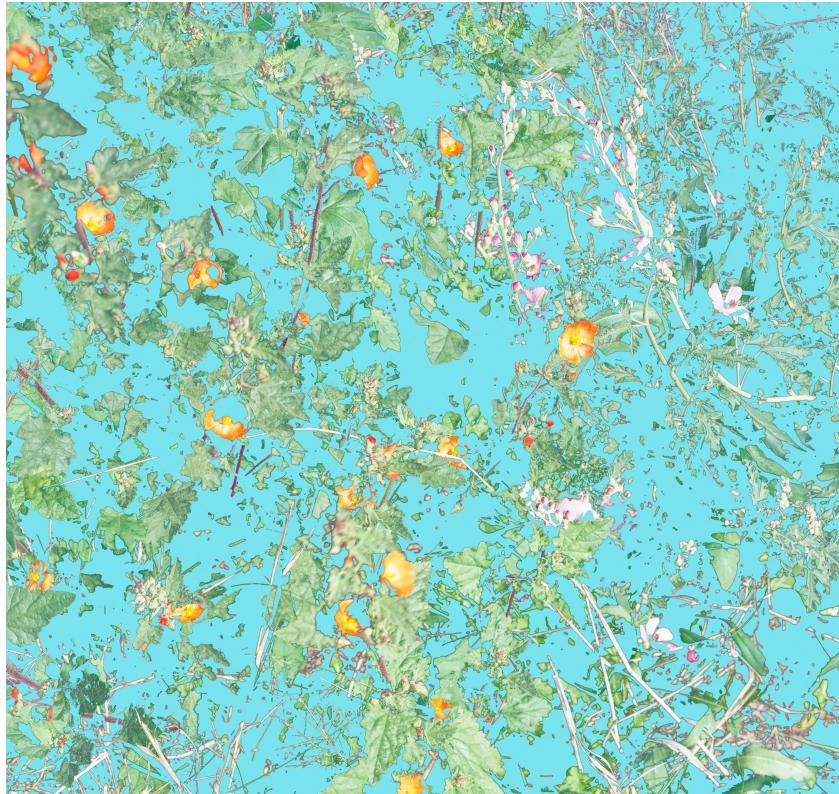
If you want to have your own art exhibit or if you have an idea and need space to manifest it, please consider The Art Palace. Also, keep in mind that Kings & Queens of Art is also mobile: We do bring art to YOU! Beginning February 1, our hours will be 1:00 to 7:00pm Tuesday through Saturday.

Also don't forget to visit our Art Partner Vince Robinson of Larchmere Arts for Spoken Word.

Kings & Queens of Art is sharing a well-kept secret: Artist Santanna Watson! Visit this gifted and humble artist at Santanna's Art Gallery, 6403 St. Clair Avenue, Cleveland. Hours: Tuesday, noon until 7:00pm. 216.352.9531

KINGS & QUEENS OF ART

11017 Ashbury Road
Cleveland, Ohio 44106
kingsqueensofart@gmail.com
216.339.0571



Signal Noise: Aaron Rothman

February 15 – May 17 | FREE
CMA at Transformer Station

A photograph “takes the world and makes it something else,” says photographer Aaron Rothman, whose images investigate the relationship between the natural and the artificial.

**TRANSFORMER
STATION**

TransformerStation.org

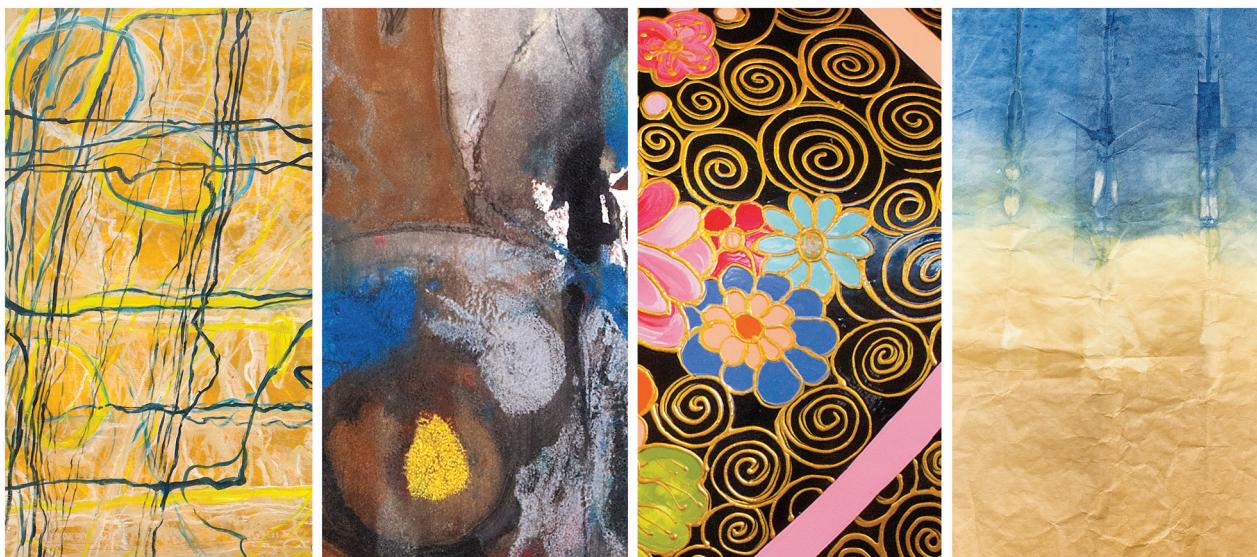


Ohio Arts
COUNCIL



Wildflowers (PVGMI) (detail), 2015. Aaron Rothman
(American, b. 1974). Inkjet print: 50.8 x 63.5 cm. Courtesy of the
artist and Rick Wester Fine Art, New York

29



40th STREET STUDIO WORKS

works by HELEN FRANKOVITS LIBENS | JOHANNA PAGE
LUCETTE JOHNSON | SUSAN DONOVAN LOWE

OPENING RECEPTION
Thursday, March 12 | 5 PM - 7 PM
March 12 - April 30, 2020

GALLERY W
GALLERY W american greetings
One American Blvd | Crocker Park | Westlake Ohio 44145

Take a Deep Dive into Your Studio Practice at Kent Blossom Art Intensives

by Roza Maille



ABOVE: The Thorn, the Side, the Pleasure Principle by Eli Kessler. RIGHT: Catching Flies by J. Leigh Garcia



KENT BLOSSOM Art Intensives (KBAI) offers immersive two-week art experiences each summer that are open to college students as well as individual artists. Similar to an artist residency, participants create a self-directed body of artwork under the guidance of resident School of Art faculty and talented visual artists from around the country. These studio intensives offer in-depth discussions, professional mentorships and unforgettable experiences to all that participate. This summer, from May 24 through June 6, Kent State University's School of Art is offering four studio intensives: ceramics,

painting, print media, and sculpture and expanded media.

Kent State welcomed several new art faculty this past fall semester, including J. Leigh Garcia and Eli Kessler, who will be leading two of the KBAI courses this year. J. Leigh Garcia, professor of print media and photography, is an artist born and raised in Dallas. Following the roots of her own biracial ancestry, Garcia explores the complex relationship between Texans and Mexicans—particularly, the racialization and displacement of unauthorized Latinx immigrants. The print media KBAI will allow participants to investigate the multiple with emphasis on pattern and collage. Visiting artists include Delita Martin from Huffman, Texas, and Julia Lucey of Fairfax, California.

Eli Kessler, professor of sculpture and expanded media, approaches sculpture as a way to examine particular artifacts, rituals, and cultural phenomena. Within his process, ideology and iconography are cut up, rematerialized, and arranged in an

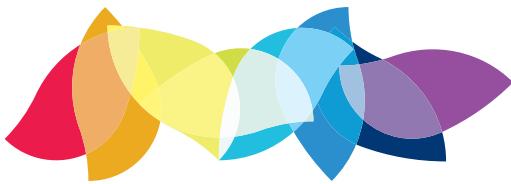
attempt to find meaning. The sculpture and expanded media KBAI will explore traditional hands-on sculpting processes, along with digital sculpting techniques. Visiting artists include Chris Mahonski from Richmond, Virginia, and Douglas Rieger from Brooklyn, New York.

Peter Christian Johnson, who joined the art faculty in 2015, will also be leading a KBAI course in ceramics with visiting artists Steven Young Lee (Helena, Montana) and David Hicks (Visalia, California). Shawn Powell, who came to Kent State in 2018, will be teaching the painting KBAI alongside visiting artists Angela Heisch and Sarah Slapley, both from Brooklyn, New York.

Learn more about Kent Blossom Art Intensives and register on our website kent.edu/kentblossomart. Standard tuition rates apply for students. Individual artists can take these two-week intensives for \$1,100. On-campus housing is available. Application deadline is April 30. 

KENT STATE UNIVERSITY

School of Art Collections and Galleries
Center for the Visual Arts
325 Terrace Drive
Kent, Ohio 44242
galleries.kent.edu
330.672.1369



KENT BLOSSOM ART INTENSIVES

PRINT MEDIA: PATTERN AND COLLAGE



Image: Delita Martin, *Carry This In Remembrance Of Me*, mixed media, 2019

Resident Faculty – J. Leigh Garcia
Visiting Artists – Delita Martin
and Julia Lucey

PAINTING: INDIVIDUAL INVESTIGATIONS



Image: Sarah Slapley, *Pink Pinch*, oil on canvas, 2019

Resident Faculty – Shawn Powell
Visiting Artists – Angela Heisch
and Sarah Slapley

CERAMICS: MATERIALS, METHODS, MEANING



Image: Steven Lee, *Blood Moon Jar*, porcelain, glaze, 2019

Resident Faculty – Peter Christian Johnson
Visiting Artists – Steven Lee and
David Hicks

SCULPTURE: INVESTIGATIONS IN TRADITIONAL AND DIGITAL MEDIA



Image: Douglas Rieger, *Grand Poobah*, wood, cement, steel, silicone, paint, 2019

Resident Faculty – Eli Kessler
Visiting Artists – Christopher
Mahonski and Douglas Rieger

KENT BLOSSOM ART INTENSIVES | MAY 24 – JUNE 6, 2020

Kent Blossom Art Intensives (KBAI) are a series of two-week studio art intensives conducted each summer since 1968 at Kent State University. Similar to an artist residency, students and individual artists create a self-directed body of artwork under the guidance of resident School of Art faculty and talented visual artists from around the country. These studio intensives offer in-depth discussions, professional mentorships and unforgettable experiences to all that participate.

“Very upbeat and encouraging environment that allowed for experimentation and growth in my work.”
— KBAI 2019 Participant

Application Deadline: April 30, 2020

More info and application: kent.edu/KentBlossomArt

Individual Artists:

Non-credit tuition - \$1,100

Undergraduate and Graduate Credit:

Available at standard tuition rates.

The Gallery at Lakeland *from WOMAN:* Celebrating Women for 13 years

by Mary Urbas



Beth Nilges-Nehamkin, Dragonfly, Sun Mandala, watercolor

AS LAKELAND Community College's gallery director and exhibition curator since 2005, I have been on a personal mission to support women artists. Thirteen years ago, I had the idea to create a new venue for local and regional women artists, to

create by women, for women and about women, a vast and vibrant display of works drawn from the creative minds of women artists. What started out in 2008 as an exhibition featuring the art of eighteen local and regional artists has

come together, to exhibit their artworks that were created by women, for women and about women. I was originally inspired by the Guerrilla Girls, based out of New York City, who wrote a manifesto about the advantages of being a woman artist. Underneath all the sarcasm...was the underlying truth. Throughout history, women artists have not been as well promoted and/or represented as their male counterparts.

In 2020, I am pleased to curate and present *Celebrate Women's History Month— from WOMAN XIII...*

grown impressively to a sizable exhibition that includes artworks created by artists from across the country. We will celebrate 13 (lucky) years in March.

This year, the show is scheduled from February 23 through March 27, with an artist reception on Sunday, March 22, from 3:30 to 5:00pm in The Gallery. Forty-three artists from Ohio, Arizona, Indiana, Oregon, and Pennsylvania will be exhibiting their works representing a variety of media, including oil, acrylic, drawing, ceramics, photography, textiles, enamels, glass mosaic, printmaking, sculpture, assemblage, turned wood, and mixed media.

As in past years, The Gallery at Lakeland will team up with the Lakeland Women's Center to honor strong female role models in the community through the Women of Achievement Awards. The awards ceremony takes place at 2:00pm on Sunday, March 22, in Lakeland's Dr. Wayne L. Rodehorst Performing Arts Center, followed immediately by the *from WOMAN XIII* artist reception in the gallery.

The Women of Achievement Awards, artist reception and gallery are free and open to the public. Special gallery tours can be arranged. Visit lakelandcc.edu/gallery for more information and gallery hours.

Lakeland Community College is located just off of the I-90 and Route 306 exit in Kirtland. ■

THE GALLERY AT LAKELAND COMMUNITY COLLEGE

7700 Clocktower Drive
Kirtland, Ohio 44094
lakelandcc.edu/gallery
440.525.7029

CELEBRATE WOMEN'S HISTORY MONTH: FROM WOMAN XIII...CREATED BY WOMEN, FOR WOMEN & ABOUT WOMEN | FEBRUARY 23-MARCH 27

Curated by Mary Urbas

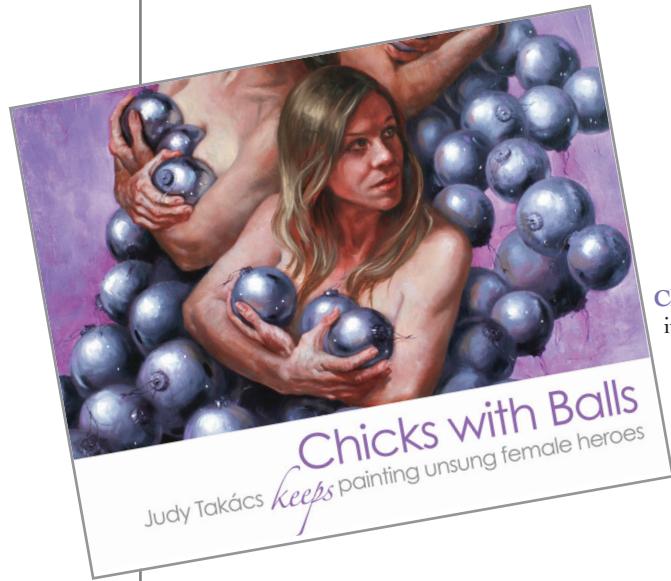
WOMEN OF ACHIEVEMENT AWARDS | 2PM SUNDAY, MARCH 22

Sponsored by Lakeland's Women's Center
RECEPTION 3:30-5PM SUNDAY, MARCH 22

THE 11TH ANNUAL MAY SHOW AT LAKELAND JURIED ART EXHIBITION

MAY 14-JUNE 26 | RECEPTION & AWARDS 7-9PM THURSDAY, MAY 14

GALLERY HOURS | MONDAY-FRIDAY 9AM-9PM, SATURDAY & SUNDAY 9AM-5PM



ZANESVILLE
MUSEUM OF ART

complete details...chicks with balls judytakacs.blogspot.com... judytakacs.com...theartloftzanesville.com...zanesvilleart.org

The long-awaited **SECOND** **Chicks with Balls Book** now available!

This stunning sequel to the original Chicks book features 33 new portraits of female courage in words and paintings.

Launched February 13th at the Zanesville Museum of Art opening of **Chicks with Balls: Judy Takács paints unsung female heroes**, it is now available at the museum gift shop and judytakacs.com 8 x 10 hardcover, 76 pages, 55 color images...\$50

The ZMA show continues through April 4th.

Satellite Exhibit at The Art Loft Zanesville
where Takács' never before shown, **Love, Athena Triptych** makes its debut at the First Friday Art Walk
March 6, 5:00 to 9:00

Gallery Talk at The Art Loft Zanesville:
Beyond Chicks with Balls...The Goddess Project
March 19, 6:00 to 7:00

33



**Museum-quality
output of your
work**

CIA's **Digital Output Center** specializes in fine art reproduction, photography, and display graphics for artists and designers, on a wide variety of media at great prices. Give us a call at 216.421.7477 or visit us online at cia.edu/doc.

Cleveland Institute of Art
11610 Euclid Avenue
Cleveland OH 44106



Stocker Arts Center
Beth K. Stocker
Art Gallery
Spring Exhibitions
Beth A. Bryan
Gallery Coordinator

Women in Conversation

An exhibition by Gail Crum, Jill Milenski and Gayle Pritchard

Fri., Feb. 28 to Thur., April 2

Artists' Reception: Fri., Feb. 28 from 4-7pm

Closing Reception: Thur., April 2 from 4-7pm

LCCC Student Art Exhibit

Thur., April 9 to May 7

Artists' Reception: Thur., April 9 from 5-7pm

stockerartscenter.com • (440) 366-4040



Stocker Arts Center
of Lorain County Community College

1005 N. Abbe Rd.,
Elyria, OH 44035

Morgan Conservatory Residency Program Attracts International Artists

by Jacqueline Bon



34



TOP: Scroll by Ana Fernandez
 CENTER LEFT: Grabado: by Iván Andrés
 Lecaros Correa
 CENTER RIGHT: Sheehan: Reliquary by
 Beth Sheehan
 LOWER LEFT: E-jazpulpainting2: Untitled
 (for Josette) by Jazmine Catasús



IN AMERICA, active papermaking studios are few and far between. Consequently, artist residencies with access to papermaking equipment are also rare. The Morgan Conservatory's residency program is vital to the survival of this artistic medium and has been receiving more out-of-state and international applications every year.

"Hand papermaking hasn't been part of art school curriculum study for a long time. Even in the '70s when it was being rejuvenated as an art form, technology resulted in decreased studio availability," reflects Tom Balbo, the founder and artistic director at the Morgan.

Out of the 38 applications that were received this year, we found ourselves most attracted to the proposals that were different from the work that has been created here in the past and challenged the media of papermaking, printmaking and book arts.

Beginning in May and extending through

November, the Morgan will host eight artists-in-residence from a diverse range of backgrounds to pursue projects that push the limits of our studios and the boundaries of paper arts. "We're hoping to facilitate strong work and projects that these artists might not have ever been able to accomplish in their own studios," says Balbo.

This year's AIRs include five national artists, as well as two artists from Chile and one from Australia. "We feel it is important for the Cleveland art community to build lasting connections with artists from other cities all over the world," says Anna Tararova, gallery and artistic opportunities coordinator. "The exchange of technical knowledge and conceptual discussions that stem from artist residencies is a valuable resource for the artists and the Morgan's audiences."

The impact of artist residencies is twofold. On the surface level, our program provides artists with resources for professional development, including equipment, expertise, and assistance during an uninterrupted interval of time. On a deeper level, this program exists in a communal context where resident artists have the opportunity to connect with each other, interns, staff, and the Cleveland community.

"Past artists-in-residence have taken

the skills and work they have created back to their hometowns, while leaving local artists with knowledge of their own unique methodologies through artist talks, exhibitions and studio visits," says Tararova. Our internship and artist residency programs overlap to provide young artists exposure to seasoned artists, several of which will also be teaching summer workshops.

This will be the third year, since the program's application-based inception five years ago, that we have received

grant funding from Windgate Foundation to supplement the cost of housing and supplies. "In the future, we are hoping to secure more affordable artist housing options in walking distance from the Morgan," says Tararova. "Since offering stipends, we've received a lot more interest from artists and a much bigger pool of talent," Balbo adds.

Our 2020 resident artists include Hannah Bennett, Jazmine Catasús, Iván Andrés Lecaros Correa, Ana Fernandez,

Loreto Greve, Tim Mosely, Beth Sheehan and Hyeyoung Shin.

To keep up with these artists and their projects, follow us on Facebook or Instagram @morganpaper. Dates for workshops and artist talks will be updated regularly on our website: morganconservatory.org. 

THE MORGAN ART OF PAPERMAKING CONSERVATORY & EDUCATIONAL FOUNDATION

1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

7TH NATIONAL COLLEGIATE HANDMADE PAPER TRIENNIAL | JANUARY 17-MARCH 14

NATIONAL JURIED EXHIBITION | MARCH 27-APRIL 25 | RECEPTION 6-9PM FRIDAY, MARCH 27
PEG & DEB: TWO DIVORCED MOMS TAKE ON ART! | 1PM SUNDAY, APRIL 5

Local celebrity divorcees Deb & Peg (performance artists Marcia Custer & Ben Oblivion) lead a guided tour of the National Juried Exhibition. Mimosas included!

STUDIO OPEN HOUSE: CREATE & TAKE | NOON-3PM SATURDAY, APRIL 18

THIS MOMENT: AN ARTIST-IN-RESIDENCE EXHIBITION | MAY 1-30
RECEPTION 6-9PM FRIDAY, MAY 1

INTANGIBLE SPACE: FAFNIR ADAMITES, YEWEN DONG, HAYLEE EBERSOLE, JOHN BURT SANDERS | JUNE 5-JULY 18 | RECEPTION 6-9PM FRIDAY, JUNE 5

KNOW HOW: WORKSHOP INSTRUCTORS EXHIBITION | JUNE 5-20
RECEPTION 6-9PM FRIDAY, JUNE 5

KOZO GARDEN PARTY | 5:30-9:30PM SATURDAY, JUNE 27

WORKSHOPS:

TRADITIONAL JAPANESE PAPERMAKING | 10AM-4PM SATURDAY & SUNDAY, MAY 2 & 3

MINIATURE ZINES | 10AM-4PM SATURDAY, MAY 9

MOKUHANGA: TRADITIONAL JAPANESE WOODBLOCK | 10AM-4PM SATURDAY & SUNDAY, MAY 9 & 10

MEDIEVAL MANUSCRIPTS & ILLUMINATED LETTERS | 10AM-4PM SATURDAY, MAY 30

SURFACE AS CONTENT: EMBEDDING IN HANDMADE PAPER

10AM-4PM SATURDAY & SUNDAY, MAY 30 & 31

PRINT THINKING FOR PAPERMAKING | 10AM-4PM SATURDAY & SUNDAY, JUNE 6 & 7

PANOPLY OF PAMPHLETS | 10AM-4PM SATURDAY & SUNDAY, JUNE 6 & 7

LETTERPRESS POSSIBILITIES: PRESSURE PRINTING & MOVEABLE TYPE

10AM-4PM SATURDAY & SUNDAY, JUNE 13 & 14

PAPER MARBLING WITH COPTIC STITCH BINDING

10AM-4PM SATURDAY & SUNDAY, JUNE 13 & 14

PRINTED TEXTILES | 10AM-4PM SATURDAY, JUNE 20

FINISHING HANDMADE PAPER | 10AM-4PM SATURDAY & SUNDAY, JUNE 20 & 21

To view our full summer workshop schedule, register & for more details, please visit our website morganconservatory.org or call 216.361.9255.

Chain Reactions

by Laila Voss

A DYNAMIC CHEMISTRY always results when artists develop curriculum that addresses VOS/SEL standards through thoughtful projects and challenging ideas. Combine this with student responses, their engagement and growth, and powerful reactions occur.

This past fall, Ron Shelton combined education about the global ramifications of plastics with hat and jacket-making projects. Denison Elementary third graders learned how to work with wire to form a 3D structure and apply various types of recycled plastics to create wearable art.

As the class gained a greater awareness of their world, they persevered in learning about unfamiliar materials and processes, acquired more patience, and achieved the unexpected: an art object they took pride in. Along the way, a sense that they can make a difference blossomed.

At Old Brooklyn Community Elementary, Gina Washington worked with first graders in the exploration of self-worth and character-building qualities. During the ten-week program, these young students expanded their vocabularies, learned more about various media, and got behind



Urban Bright Self-Esteem Program, Old Brooklyn Community Elementary

the viewfinder of the camera to compose, focus, and shoot portraits of their peers. While making artwork, they broadened their horizons, understood that that can make choices, and began to be what they wished to emulate. ■

ART HOUSE, INC.

3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

ABC CHILI COOK-OFF | 1-4PM SATURDAY, MARCH 14

COMMUNITY CULTURE NIGHT | 7-8:30PM FRIDAY, APRIL 24

18TH ANNUAL URBAN BRIGHT EXHIBITION | 4-5:30 & 6-9PM FRIDAY, MAY 1



Aria (Cleopatra), Apt. 4A, NY

Bellamy Printz - through 4-20-20

FOOTHILL GALLERIES OF THE PHOTO-SUCCESSION
2450 FAIRMOUNT BLVD. SUITE M291 CLE HTS
WWW.FOOTHILLGALLERIES.COM

T
I
M
E
E
L
A
S
T
I
C

GRAYHAUS
STUDIOS

FINE ART CONSULTING SERVICES

Finding the visual voice
for your company.

Christy Gray • grayhausstudios.com • 216.393.7533



Cause for Change

by Brittney Callahan



37

SPRING is a time of new beginnings and growth. At Bonfoey, we have put much thought into what that means for nature and for ourselves. Our spring exhibition, *Cause for Change*, examines our perspectives on both. We have seen a need to become more vocal and active about the preservation of our planet, so this exhibition will feature regional artists who are sustainability-minded in their works and lives.

On Earth Day, April 22, we will be hosting a ticketed benefit for Cuyahoga River Restoration from 5:30 to 8:00pm. Each ticket will help the organization in its goal of restoring and protecting the environmental quality of the Cuyahoga River and surrounding tributary watersheds. Join us

to celebrate the work of Cuyahoga River Restoration and view our inspiring show as we work towards the collective goal of a healthier, sustainable planet!

The public opening reception for *Cause for Change* is April 24 from 5:00 to 7:30pm. Stop in and view the passionate and thoughtful works of Ron Barron, Sherry Bradshaw, Christopher Burk, Susan Danko, Lauralee Hutson, Deb Lawrence, Erik Neff, Ardine Nelson, Jenniffer Omaitz, Diane Pinchot, Carmen Romine, Lisa Schonberg, Susan Squires, and Barbara Stanczak. Learn about how they are making sustainable choices in their artistic practices and lifestyles.

On May 2, we are partnering with Upcycle Parts Shop to host a workshop

from 1:00 to 3:30pm. Take a closer look at the show, get a behind-the-scenes tour of Bonfoey's historic frame shop, and make a unique recycled treasure to display in your home. There will be a limited number of spots available for this event, so be sure to get your ticket early!

In order to reduce our waste, we are using our leftover framing materials and old frames to make new ready-made frames. These frames and excess materials will be for sale during our Frame Reclaim weekend—May 28 to 30. A portion of these proceeds will also go to benefit the efforts of Cuyahoga River Restoration.

We look forward to creating a greener tomorrow with you! ■

THE BONFOEY GALLERY

1710 Euclid Avenue
Cleveland, Ohio 44115
gallery@bonfoey.com
bonfoey.com
216.621.0178

CAUSE FOR CHANGE | APRIL 24-JUNE 6

EARTH DAY BENEFIT | 5:30-8PM WEDNESDAY, APRIL 22
OPENING RECEPTION 5-7:30PM FRIDAY, APRIL 24

UPCYCLE PARTS "WORK" SHOP | 1-3:30PM SATURDAY, MAY 2

FRAME RECLAIM | 9-5PM MAY 28 & 29 AND 9AM-NOON MAY 30

CPR premieres works of Andy Sweet

by Jeff Curtis

JUST when his work was gaining a following, street and documentary photographer Andy Sweet's sudden death in 1982 diverted attention from his art, which celebrated the South Beach, Florida, of the late 1970s. March 13 will see the Cleveland debut of Sweet's re-discovered work in the exhibition *Shtetl in the Sun*, turning an eye to the pastel-hued environs and lively culture of the old-world Jewish retiree inhabitants of that halcyon era. Forming the basis of the book and documentary, *The Last Resort*—favorably reviewed in the *New York Times*—Sweet's

photographs present a colorful time capsule that must not be missed.

CPR is also excited to present our sixth annual open-call juried exhibition, *The Peer Show*, judged this year by New York photographers Lissa Rivera, whose *Beautiful Boy* exhibition graced our walls in 2017, and Ruddy Roye, whose award-winning work has also been featured in our gallery. The exhibition, with cash prizes in five categories, opens Friday, June 5, and will feature works in all photographic media: digital, hand-processed black-and-white, and a variety of

alternative processes. The Peer Show Call for Art, with submissions being accepted from March 1

through April 24, can be found on our website at clevelandprintroom.com/exhibition-submission along with rules and submission instructions. □



Photo by Andy Sweet

CLEVELAND PRINT ROOM

38
ArtCraft Building
2550 Superior Avenue
Cleveland, Ohio 44114
216.802.9441

ANDY SWEET'S SHTETL IN THE SUN | MARCH 13-APRIL 17

RECEPTION 5-8PM FRIDAY, MARCH 13

THE SIXTH ANNUAL PEER SHOW JURIED EXHIBITION | JUNE 5-JULY 18

RECEPTION 5-9PM FRIDAY, JUNE 5

Submissions accepted March 1-April 24

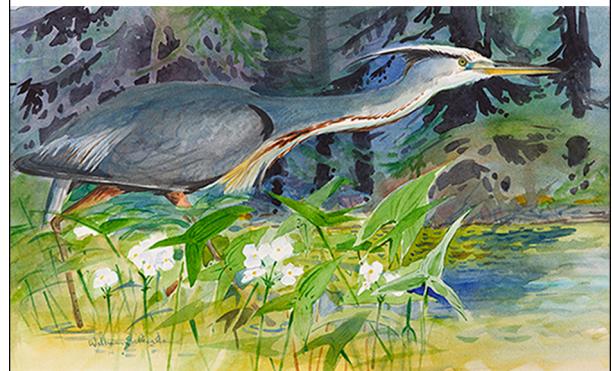


Your trusted resource
for the presentation,
preservation & installation
of your art work.

216.881.2818
art@mgentilestudios.com
mgentilestudios.com

Located in Cleveland's historic Shovel Works building:
1588 E. 40th St, 1A, Cleveland, Ohio, 44103

A Passion for Nature The Art of William E Scheele



Exhibition April 16 - June 21, 2020

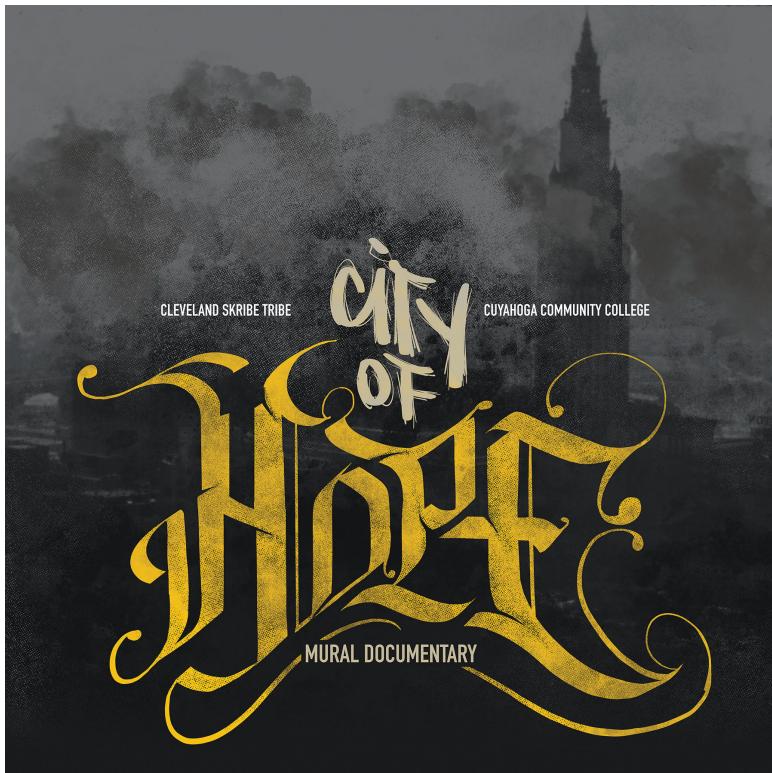


NATURE CENTER
AT SHAKER LAKES

2600 SOUTH PARK BOULEVARD
shakerlakes.org/artonview

City of Hope: Mural Documentary

by Mister Soul



ABOVE: Title frame from the Cleveland Skrite Tribe documentary *City of Hope*, by Artemus Jenkins. RIGHT, TOP AND BOTTOM: Cleveland Skrite Tribe artists at work on their mural at Tri-C. Images courtesy of Mister Soul.

BACK IN DECEMBER of 2018, the artistic collective known as the Cleveland Skrite Tribe (CST) converged at Cuyahoga Community College's Metro Campus to complete a mural for the school's new campus center. Overall, our goal wasn't to just produce an award-winning, memorable mural (which I believe we did!). It was also important to us that we document and share the process of developing the project while sharing the stories of the artists involved.

This sleepless, weeklong project would

be captured, edited and produced by Atlanta photographer and film visionary Artemus Jenkins (Christmas In July 1982 on YouTube). I've known Artemus for over ten years as creative colleagues under the City of Ink collective in Atlanta (@CityOfInk). Over that time span, we've collaborated on smaller projects while always talking about working on a "big project" at some point in our careers. For me, the City of Hope mural was that big project, and I made sure I wrote him into the budget. I needed his gift of storytelling

through the lens and knew he'd deliver something we'd be proud of.

The City of Hope documentary will be screened as part of a public event in conjunction with Tri-C Metro Campus. The mural artists (Sano, DayzWhun and myself, Mister Soul) and documenter Artemus Jenkins will all be available to participate in a panel discussion and Q&A to talk about the process.

We invite you to join and participate! Refreshments will be served. For more information, get@mistersoul216.com. □

CLEVELAND SKRITE TRIBE

@sanoizm
@mistersoul216
@dayzwhun
@artemusjenkins
@clevelandskritetribe

CITY OF HOPE: MURAL DOCUMENTARY SCREENING | 5-8PM WEDNESDAY, MARCH 18

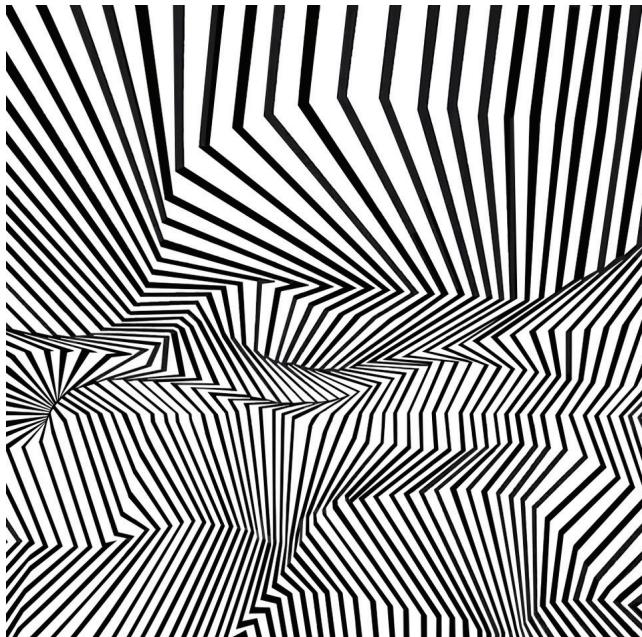
DOORS OPEN 5PM | EVENT STARTS 6PM

Tri-C Metropolitan Campus Center, Room 201, located south of Community College Avenue at East 30th Street

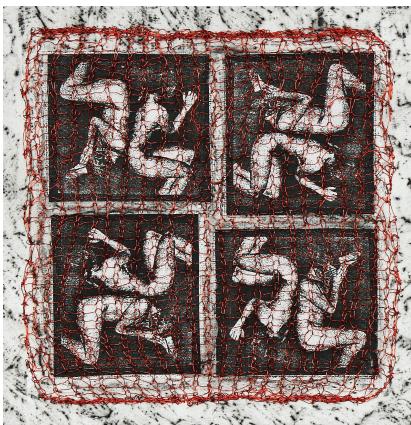
Temptation and Texture: Van Rooy and Yody at 818 Studios

by Barbara Merritt, owner of 818 Studios

40



TOP LEFT: John Saile, *Big Sky*, 2019. TOP RIGHT: Anthony Van Rooy, *Monkey with a Whip*, 2017.
BELOW: Rebecca E. Yody, *Him/Her-Blanketed*, 2019



ANTHONY VAN ROOY's work spans decades and the ongoing installation at 818 Studios showcases work created between 2003 and 2019. The exhibit is ever-changing as we continue to

document and display his massive repertoire. His figurative abstract work at 818 Studios is part of a huge body of work not seen by the public in ten years, and in many cases, never.

Van Rooy's work is an amalgam of a subconscious that's vibrant with chaos and temptation. He delves into these underlying secrets as a by-product of his unique view of our ever-changing world. Van Rooy surprises at every viewing: "Temptation causes chaos..balance keeps you in the game. I like to put both sides of life in my paintings."

Rebecca Yody's rich textural canvases are a joy to behold and offer the viewer a sense of earthly calm in this continuing exhibition. The artist incorporates trick-of-the-eye aspects like woven wire and repetitive photographic images that seem to float within the piece. "I strive to create art using texture, found objects, and photos to build visual images to inspire

thought and peace of mind," she notes.

Spring 2020 brings new talent to 818 Studios with a developing line-up that begins with the art of John Saile on April 25. His Op Art print works and vibrant abstract paintings will start the season perfectly by bringing an extraordinary blast of color to 818.

Located in the heart of Tremont at the corner of Professor and Jefferson, 818 Studio serves as the studio/office of photographer and gallery owner, Barbara Merritt, as well as a shared art space available for weekend pop-ups, events and short-term shows. ■

Check out Walkabout Tremont for art, fashion, music, food, drink and entertainment the second Friday of each month throughout Tremont from 5 to 10pm. Upcoming dates are March 13, April 10, May 8 and June 12. Visit experience-tremont.com.

818 STUDIOS

818 Jefferson Ave
Cleveland 44113
merrittphoto.com/818studios

Members Show, plus *Ardent Thread*

by Megan Alves



Phyllis Brody, *As It Happens*, Embroidery with pearl cotton and floss



Anne L. Weissman, *Tidal Pool (Detail)*, Hand-stitched cotton on synthetic fleece

THIS SPRING, the Artists Archives of the Western Reserve welcomes the return of its *Annual Members' Exhibition*, featuring over 100 pieces by its professional-level member artists, hung salon-style in the main gallery. The show presents an exciting diversity of voices and media, as each artist is able to contribute one original work under 24 inches for display. In years past, submissions have ranged from traditionally-inspired portraits and oils to evocative assemblages and innovative digital creations.

Show attendees may vote for their

favorite work for the duration of the exhibition and four awards will be given out at the closing reception and awards ceremony on May 1, directly following the annual members meeting. For information on becoming a member and exhibiting in the show, please visit artistsarchives.org or call 216.721.9020.

Beginning in May, the Archives will host *The Ardent Thread*, a textile invitational curated by Cleveland-based fiber artist Tony Williams. The exhibition showcases nine artists, including Phyllis Brody, Myra Johnson, Cynthia Lockhart and

Jessica Pinsky, whose work "reflects the love of their craft using traditional and/or nontraditional materials and textile techniques, such as weaving, quilting, embroidery, beading, felting, crochet, knitting, hooking, sewing, mixed media and new innovations." *The Ardent Thread* also features unique, interactive elements such as audio recordings of the artists, a knitting station, and a table-top loom for visitors to explore. A program on the legacy of African American quilting will accompany the program at a date to be announced. ■

ARTISTS ARCHIVES OF THE WESTERN RESERVE

1834 East 123rd Street
Cleveland, Ohio 44106
artistsarchives.org
216.721.9020

ANNUAL AAWR MEMBERS' EXHIBITION | MARCH 27-MAY 1

OPENING RECEPTION 5:30-8PM THURSDAY, MARCH 27
CLOSING RECEPTION & AWARDS CEREMONY 6:30-7:30PM FRIDAY, MAY 1

THE ARDENT THREAD: CURATED BY TONY WILLIAMS | MAY 14-JULY 3

RECEPTION 5:30-8PM THURSDAY, MAY 14

Cleveland Arts Prize Art Auction & '60s Bash

by Alenka Banco-Glazen



Shop Here (neon), a sign for the former Tremont General Store, created and donated to the Cleveland Arts Prize auction by Jeff Chiplis.

SOMEONE said, "One man's junk is another man's treasure." So, what happens when it's one person's art? I've been collecting art since the 1980s. Sometimes I rotate work, but too often I take down one piece and store it while I showcase another. Basically, I keep running out of wall!

Over the years I have put together a personal collection that I love. They are all treasures, if only because someone created them. So what are they doing in storage? Isn't art meant to be seen? Appreciated? Enjoyed? Shared?

I know that many collectors are like me and have downsized from a Roman Catholic Church. No really...some of the work I have stored hasn't seen the light of day in years. So I thought, hell...let's donate it!

On Thursday, May 21, Cleveland Arts

Prize will host a **Sixties Bash & Art Auction** at the Transformer Station, located at 1460 West 29th Street, to celebrate CAP's sixtieth anniversary. Donate your forgotten art and receive a tax deduction for its appraised value. A win, win and win! Your donated art breathes new life in another's home, you get tax credit, and Cleveland Arts Prize benefits from your generosity.

Additionally, on the Saturday prior to this event, we'll be hosting a flea market in the Transformer Station parking lot. Here are the details:

DONATE ARTWORK OR GOODS

We come to you! We pick up every Friday! Email us at info@clevelandartsprize.org;

or drop off at **RBX: Rebuilders Exchange**. Ask for Jessica Davis, event

chair, Wednesday through Saturday 10:00am to 5:00pm, 5401 Hamilton Avenue, Cleveland;

or bring your art to the flea market and receive your tax credit on the spot.

Saturday, May 16, the parking lot at the Transformer Station becomes a

Flea Market 10am to 2:00pm. **FREE.**

SIXTIES BASH & ART AUCTION

Thursday, May 21, 7:00 to 10:00pm, **\$60**. Food, booze, and '60s tunes.'60s attire encouraged. Space is limited.

CAN'T MAKE THE PARTY? BID ONLINE!

Opening bids start as low as \$19.60 in honor of the year CAP was established.

AUCTION GOES LIVE MAY 16 and is updated daily up to the event.

Visit clevelandartsprize.org for more information! **C**

A Portrait of an Artist as a Young Grad Examined in Reinberger Gallery's *T ITL E TB D*

by Michael C. Butz



History has failed us...but no matter by Natalia Nakazawa. Jacquard woven textiles, laser-cut Arches watercolor paper, leather, jewels, concentrated watercolor, photo transfers and acrylic on wood panels. Triptych, 40" x 30" each panel; 40" x 90" together.

ASK SOMEONE to describe the life of an artist and you're likely to get one of two accounts: a starving artist who ekes out a living by sacrificing everything, or a cosmopolitan artist living and working amid an embarrassment of big-city riches. Both extremes are rooted more in fantasy than fact.

The reality is that there's a vast middle ground. Balance is key, yet challenging; artists creatively navigate complex terrain to grow and thrive. The path isn't always straight or the same for everyone; thus, an understanding of that journey is often muddled by romanticized myths, even—especially—by young artists.

T ITL E TB D, on view March 26 through June 12 in Reinberger Gallery, seeks to dispel those myths by providing greater context to the conversation surrounding an artist's career. It will examine what an artist's life looks like in 2020, touching on topics such as creative

alternatives for maintaining a practice and building community among artists. An opening reception will take place from 6 to 8pm on March 26.

Curated by Meghana Karnik, and coordinated and produced by Reinberger Gallery Director Nikki Woods and Project + Visiting Artist Coordinator Kayli Salzano, the exhibition is unusual in its intention to focus on questions faced by CIA's most important constituency: student artists.

"I feel like the question of this show is for artists: How are we doing? I'm interested in reflecting on the anxiety of time, relationships and money," Karnik says. "I think the show's urgency comes from emergent conditions that make things more challenging for those who graduated in the last fifteen years: rising student loan debt, academic inflation and cost-of-living questions."

Karnik, associate curator for FRONT International's 2021 triennial, earned degrees in political science and art history from Case Western Reserve University and studied drawing at CIA before embarking on a curatorial and administrative career in the arts in New York City. She says each artist in *T ITL E TB D* has reflected deeply on the issues addressed by the show, and their practices offer frameworks to consider the exhibition's headier topics.

The exhibition consists of several New York City-based artists and entities: ADMIN, a collective of artists and administrators; GenderFail, a queer-focused programing, publications and events initiative; Natalia Nakazawa, a painter and textile artist; and painter Emily Mae Smith. Rounding out the show are printmaker, painter and sculptor Lukaza Branfman-Verissimo, of Oakland, California; Jeff Kasper, who works in text, video and participatory experiences from Amherst, Massachusetts; and Belgium-based filmmaker Ariane Loze.

Woods says the artists all work with and within communities that amplify and support their work, making them well-suited to address issues facing early-career artists, students and those in their support networks.

"Going to art school is about learning different ways of seeing. It's about learning how to think and how to think for yourself," she says. "It's one of the best educations you can get, and here are people in the show who've used that education to navigate a world of their own making—which is fascinating to me."

T ITL E TB D programming includes an ADMIN-conducted workshop pertaining to the post-graduate experience that's open to any artists looking to broaden their network or create a more inclusive artistic community. The workshop will begin at 12:15pm on March 27 during Lunch on Fridays in the Reinberger Gallery. ■

CLEVELAND INSTITUTE OF ART

11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

T ITL E TB D | MARCH 26-JUNE 12
RECEPTION 6-8PM THURSDAY, MARCH 26
WORKSHOP 12:15PM FRIDAY, MARCH 27 REINBERGER GALLERY

A Temporary Burst of Joy

by Erin O'Brien

TABIA LUSENBECK-PARKER



Tricia Hersey, *A Resting Place*, 2019. Installation: Flux Projects, Atlanta, Georgia. Courtesy the artist.

44

LAST MARCH, the Museum of Contemporary Art (moCa) Cleveland announced its OPEN HOUSE initiatives, including the big news you've probably heard by now—free admission. But other components of the program launched behind the scenes, such as the creation of the Gund Curatorial Fellow.

Enter La Tanya Autry, whose work in the Museums Are Not Neutral campaign that she co-founded in 2017 garnered global attention by challenging the conventional thinking of museums as apolitical spaces and, instead, recognizing them as products of colonialism with room for significant transformation. Autry's portfolio also includes curatorial positions at the Yale University Art Gallery and the

Mississippi Museum of Art.

Autry's first exhibition at moCa, *Temporary Spaces of Joy and Freedom*, offers an exacting fit to the region's shortfalls, as well as an appropriate response to the museum's essential question for the season: How do we mark our communities?

Temporary Spaces of Joy and Freedom, opens in moCa's second floor Toby Devan Lewis Gallery through May 17, and includes an interactive installation of Tricia Hersey's *A Portal for Rest*. Three semi-private stalls are available for napping, which, asserts "Nap Bishop" Hersey, is a form of resistance against burnout culture and capitalism, as well as reparation for the exhausting and uncompensated labor

Black bodies were forced into as slaves during the building of our nation.

"People are tired, that's why we need to build communities of care," says Autry, noting the show's focus on the importance of regeneration. "We really need to just slow down and stop letting systems control us and ruin our lives."

"We are trying to push back on the idea that your productivity determines your worth," said Hersey of her nap ministry efforts to Nicquel Terry Ellis of *USA TODAY* last September. "I think it's really powerful for someone to say that it's OK to rest, it's OK to take a break."

Inspired by the writings of Leanne Betasamosake Simpson, a Michi Saagiig Nishnaabeg scholar, writer, and artist, *Temporary Spaces of Joy and Freedom* also includes two videos by Simpson made with filmmakers Amanda Strong and Cara Mumford, and works by John Edmonds, Vaimoana Niumeitolu, and Kyle Goen. All of it supports the exhibition's exploration of Indigenous and Black liberation, decolonialism, and Indigenous rights.

"It's a lot of big ideas in a little show," says Autry. "I don't believe we can fight big issues like colonialism or racism by ourselves," she adds. "They are structural problems and they will need collective action to take them down. That needs to be ongoing." ■

MOCA CLEVELAND

#mymoCa
11400 Euclid Avenue
Cleveland, Ohio 44106
216.421.8671

TEMPORARY SPACES OF JOY AND FREEDOM | THROUGH MAY 17

MARGARET KILGALLEN: THAT'S WHERE THE BEAUTY IS. | THROUGH MAY 17

THE PENCIL IS A KEY: DRAWINGS BY INCARCERATED ARTISTS | JUNE 5-SEPTEMBER 6

SHAWN LEONARDO: THE BREATH OF EMPTY SPACE | JUNE 5-SEPTEMBER 6

The Sculpture Center



I've been laughing out
loudly the past few weeks



From Revealed Emerging Artists Series 2020 LEFT: "Waves" (2020) by Emily Duke. RIGHT: "Laughing Out Loudly" (2019) by Chelsea A! Flowers.

THE SCULPTURE CENTER

1834 East 123rd Street
Cleveland, Ohio 44106
216.229.6527

REVEALED EMERGING ARTISTS SERIES 2020 | MARCH 27 - MAY 22

EMILY DUKE'S "CARELESS WATER"
CHELSEA A! FLOWERS'S "LAUGHING OUT LOUDLY"

OPENING RECEPTION ON MARCH 27, 2020 5:30-8PM

45

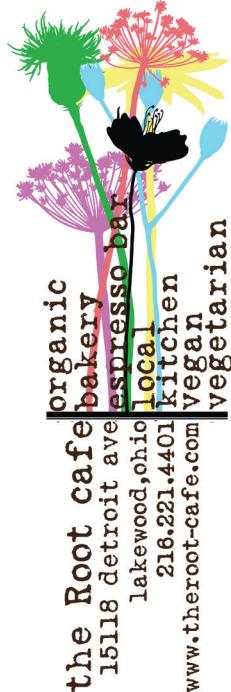
ABATTOIR

OPENING EXHIBITION
APRIL 18TH
RECEPTION 6 - 8 PM

HILDUR ÁSGEIRSDÓTTIR JÓNSSON
KAVERI RAINA

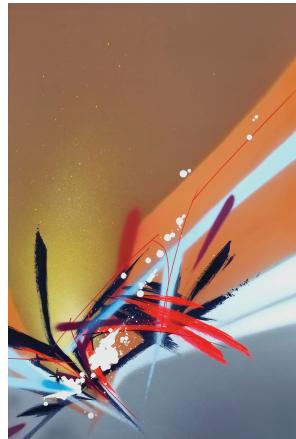
HILDEBRANDT BUILDING
3619 WALTON AVE
CLEVELAND OH 44109

ABATTOIRGALLERY.COM
INFO@ABATTOIRGALLERY.COM



Trade Marks and Women Picturing Cleveland at Worthington Yards

by Amelia McDonnell



LEFT: Cold Memories, Warm Dreams, # 28, monoprint by Marie Bukowski. CENTER: Bob Peck, Race to the Finish, acrylic and enamel on canvas. RIGHT: Shari Wilkins (Photo Courtesy of Cleveland Public Library, Photograph Collection)

46

THE ARTISTS in *Trade Marks II* bring their creative energies to the workforce and rarely get the chance to shake off their "day jobs"—until now! Bruce Buchanan restores stained glass windows in churches, Jamal Collins teaches design-thinking and Photoshop to kids, Karen Beckwith is a Tamarind-trained master printer, Claire Campbell is an art therapist and helps people understand their life's struggles using art, and Douglas Kulbis creates indelible tattoos on Clevelanders' bodies. Marie Bukowski, who is the Director of the School of Art at Kent State University and administers art, will be showing alongside other commercial photographers, illustrators and graphic designers.

Often times, these artists are consumed with the work that stays with them well after they clock out. They rarely get opportunities to work on their own creative ideas where they can share it within the context of an art gallery. *Trade Marks II* explores the challenges faced by regional artists who hug the commercial art fields and the art world in their practices. Featured artists are Claire Campbell, Jamal Collins, Randall Slaughter, Steven Mastroianni, Douglas Kulbis, Christy Gray, Georgio Sabino, Bruce Buchanan, Bob Peck, Marie Bukowski, Jef Janis, Dru Christine, Karen Beckwith, Rustin McCann, Mike Sobeck, and Katie Parland.

Women Picturing Cleveland is the

"perfect vision" for a show in the year 2020. Shari Wilkins, founder of the Cleveland Print Room, believes the majority of photographers shooting pictures here in Cleveland are women. Many of them are mothers, grandmothers, art faculty, teachers, activists and advocates ranging in age from 18 to 88 years. They are connected to each other and to younger artists as mentors, and they include Shari Wilkins, Hadley K. Conner, Aja Grant, Bridget Caswell, Jennie Jones, Nancy McEntee, Garie Walters, Yana Mihko-Misho, Da'Shaunae Jackson, Lena Simovic, Linda Butler, Destanee Cruz, Anastasia Pantsios. ■

YARDS PROJECT SPACE

725 Johnson Court
Cleveland, Ohio 44113
yardsproject.com
216.570.0324

TRADE MARKS II | MARCH 5-APRIL 18

RECEPTION 5:30-8PM THURSDAY, MARCH 5
Co-hosted by Worthington Yards residents Geno Apollinaire & Trevor Yasnow

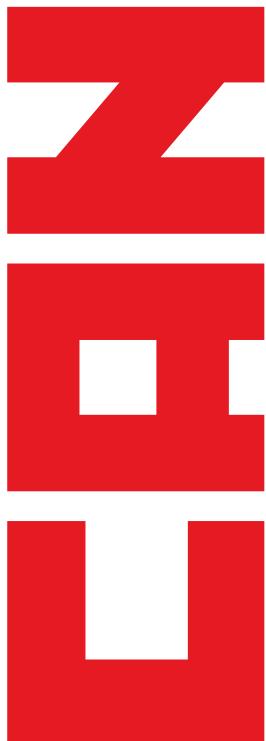
ART/VENTURES STUDIO TALK WITH BOB PECK | 10AM SATURDAY, MARCH 21
Start at YARDS then head to Graffiti Heart to meet Stamy Paul and hear more about Bob's work.

WOMEN PICTURING CLEVELAND | APRIL 30-JUNE 27

RECEPTION 5:30-8PM THURSDAY, APRIL 30
Co-hosted by Worthington Yards residents Heidi DuBois & Heidi Quicksilver

ART/VENTURES, STUDIO TALK WITH SHARI WILKINS | 10AM SATURDAY, MAY 16
Start at Yards then head to Cleveland Print Room

JOURNAL



SUPPORT SUBSCRIBE JOIN

DONATION AMOUNT

Donate over \$75⁰⁰ and receive one-year subscription. Donate over \$125⁰⁰ and receive a two-year subscription.

Would you like to receive a mailed copy of CAN Journal? YES NO If yes, please enter your address below.

PAYMENT METHOD

CHECK [Please make checks payable to: Collective Arts Network]

OR

CREDIT CARD [Please charge my: VISA MasterCard Discover AMEX]

Name on Card _____

Credit Card Number _____

Expiration Date _____ CVV _____ [three digit number on back of card]

Signature _____

Name _____ Date _____

Company / Organization _____

Will your company/organization match your gift? YES NO

Address _____

City _____ State _____ Zip _____

Email _____

Would you like to be signed up for our e-newsletter? YES NO

Phone _____

We are a 501(c)3 tax exempt organization. Donations are tax exempt to the extent allowed by law.

THE CLEVELAND FOUNDATION PRESENTS
CREATIVE FUSION

Communities that count: stories behind the numbers, Local and international artists in our neighborhoods



This year the United States will undertake its 24th census. The goal will be to arrive at a total number of the individuals who live in this country. But numbers without context, without narrative, mean very little.

On the other hand, when considered in contextualized groups,

numbers have a story to tell. Such groupings can be based on geography or a host of social factors or a combination of both. They can be interpreted to represent communities and cultures, reveal issues and concerns, and even illuminate the future.

Interestingly, in Spanish, there is one word that means both to count and to tell: *contar*. Cleveland happens to be home to one of the largest communities of Latinx people in the state. Some have been here for generations. Some are new to the area, having arrived in the wake of Hurricane Maria. Many have chosen to make their home in and immediately around the Clark-Fulton neighborhood, which happens to contain tracts with the lowest

census response rate in the region. What is the story there?

This year, the Cleveland Foundation's Creative Fusion initiative will focus on Clark-Fulton. The purpose of Creative Fusion is to bring international artists to our city to engage with local artists and create new work. Because of a historically low census response rate, Clark-Fulton has been labeled "hard to count," but the stories of the community still matter. In recognition of this fact, a number of organizations serving the community are welcoming artists from around the world into the neighborhood to find innovative ways to share and interpret these stories.

This issue of *CAN Journal* will examine some of the pressing national issues and barriers related to the actual count—and the larger issue of civic participation in general—and will introduce the host organizations. As the year goes on, we look forward to sharing more about the artists and the work they will produce.

— Courtenay A. Barton, Cleveland Foundation Program Manager for Arts & Culture

For more information please visit: clevelandfoundation.org



Founded in 2016 by artists Hank Willis Thomas and Eric Gottesman, For Freedoms is an organization inspired by American artist Norman Rockwell's paintings of Franklin D. Roosevelt's Four Freedoms (1941)—freedom of speech, freedom of worship, freedom from want, and freedom from fear. The above images, courtesy of For Freedoms,

Comunidades que cuentan: historias detrás de los números, Artistas locales e internacionales en nuestros barrios

Este año los Estados Unidos llevarán al cabo su censo poblacional número 24. El objetivo es contar al total de individuos que residen en este país. Pero los números fuera de contexto, sin una explicación, significan muy poco.

Por otra parte, cuando consideramos grupos específicos, los números tienen una historia que contar. Tales grupos pueden ser considerados a partir de la geografía o de ciertos factores sociales, o una combinación de ambos. Ellos pueden representar comunidades y culturas, revelar preocupaciones y problemas, e incluso, ofrecer una visión sobre el futuro.

En español hay una palabra que semánticamente abarca estos dos significados: contar, que expresa tanto la acción de contar los números, como la de narrar una historia. Cleveland es uno de los enclaves con mayor población latina en el estado. Algunas de estas personas han estado acá por generaciones; otras apenas han llegado hace muy poco, sobre todo después del huracán María en Puerto Rico. Muchos han establecido su nuevo hogar en el barrio Clark-Fulton, que lamentablemente tiene una de las tasas más bajas de respuesta al censo poblacional. ¿Cuál es la historia detrás de esta situación?

Este año, el programa Creative Fusion, de la Fundación

Cleveland, enfocará su iniciativa precisamente en el área de Clark-Fulton. El propósito es traer artistas internacionales a nuestra ciudad para que colaboren con artistas locales y creen nuevas obras. A causa de la baja tasa histórica de respuesta al censo, Clark-Fulton ha sido etiquetada como "difícil de contar", pero pese a ello las historias de esta comunidad son importantes. A partir del reconocimiento de esta situación, varias organizaciones enclavadas en esta zona darán la bienvenida al barrio a los invitados de varias partes del mundo, para juntos explorar vías para interpretar y compartir las historias de sus habitantes.

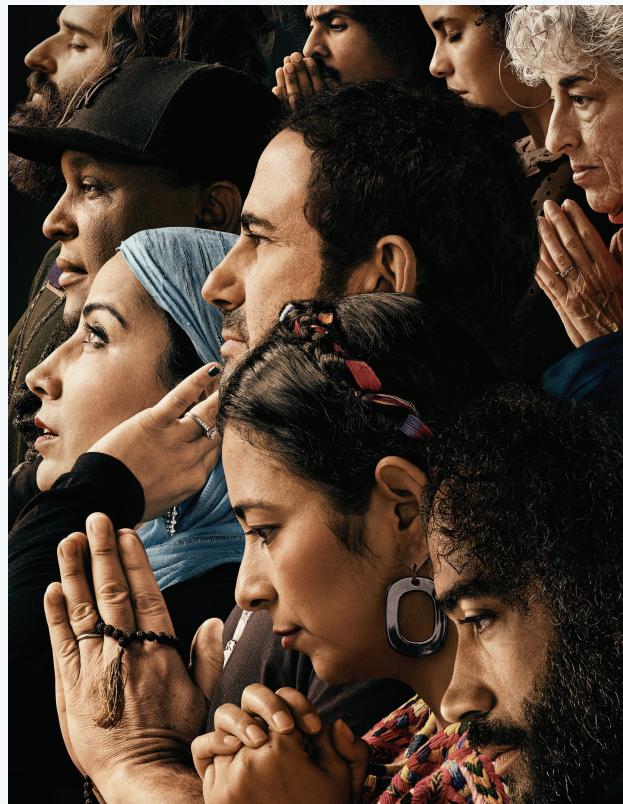
Este número de CAN examinará algunos de los principales problemas y barreras que a nivel nacional se relacionan con el conteo real –y con el tema de la participación cívica en general– y dará a conocer a las organizaciones locales anfitrionas. Según avance el año, estaremos compartiendo más sobre los artistas y las obras que en conjunto vayan produciendo.

– Courtenay A. Barton, Cleveland Foundation Program Manager for Arts & Culture

For more information please visit: clevelandfoundation.org



were created to reflect the diverse America of the 21st Century. In June, moCa Cleveland, in cooperation with MetroHealth, will present a For Freedoms Town Hall discussion to kick off the organization's Creative Fusion residencies. For Freedoms Town Halls are a platform for creative civic engagement, discourse, and direct action.



Census 2020

We are all equal, but are some more equal than others? *(from a phrase in Animal Farm, by George Orwell)*

by Damaris Puñales-Alpízar

LET'S COUNT TOGETHER

Once again, we, the inhabitants of the United States, are going to be counted. The government assigns an extraordinary amount of resources to make sure the census officers reach even the most remote places. Officially, Census 2020 began this past January 21 by counting people who live in any of the most isolated 220 Alaskan villages and communities. Following tradition, Census Bureau Director Steven Dillingham personally numbered the first home of this year's exercise. It took place in Toksook Bay, a rural Alaskan town on the Bering Sea¹.

In the rest of the country, including the fifty states, the District of Columbia and the five US territories (Puerto Rico, American Samoa, the Commonwealth of the Northern Mariana Islands, Guam, and the US Virgin Islands), starting on March 12, people will receive information about how to respond to the census online, by phone, or by mail. By April 1, Census Day, every home will receive an invitation to participate in the counting. During the month of April, students living on campuses, people living in senior centers, etc., will be counted by census officers. From May to July, officers will visit homes that haven't returned their census forms. In December, the census bureau will announce the final results, and on March 31, 2021, the bureau will send redistricting counts to the states. This information might be used to redraw legislative districts based on population changes².

Because counting people is not an easy task, the census takes into consideration the exceptional circumstances in which people need to be counted. These include visitors; US military personnel; people who are born or who move on Census Day; people in shelter, correctional or health care facilities, or living in RV parks, hotels or other transitory locations; and those displaced by natural disasters.

According to the official website of Census 2020³, every person living in the US territory will be accounted for.

But among the Hispanic population, especially those who don't have documents, a concerning question has arisen that relates to safety and identity protection. Therefore, there is a certain reluctance about being counted. We are talking about people who nowadays are so frightened that in many cases they do not leave their homes. And most likely, they will not voluntarily give any information about their households to a government entity because they will be afraid of the consequences of providing such details and ending up being deported from the United States.

Erich Luepke, census recruitment assistant, explains to us how the bureau has a few means to make sure specific segments are counted.

"The first and most important is to encourage people to fill out the forms on their own; the 2020 census offers mail-in, online, and telephone options. To do this at the local level, the census bureau forms partnerships with local governments and NGOs. When I say local, I mean these are organizations that serve a specific village, town, or city. These partnerships build trust with people, they inform everyone about what the census does, and they give the census a channel to distribute information to people who otherwise don't know about the census. We think these partnerships seek us out and work with us because they understand that the benefits of counting everyone outweigh the risks to the people they serve. At least, that's why I work for the census."

The second approach that the census uses to make sure everyone is counted is by hiring people from within the local communities—people who know the particularities of their own neighborhoods, speak the same language, and are known and trusted.

"I spoke with someone while I was recruiting, and he said he only answered the door to a census taker because he recognized him, and then he filled out his form. That's the kind of reach we are looking for. If someone looks like they are from out of town, people don't want to answer the door to them. It also sends the message that the census can be trusted, because maybe your friend, neighbor, or member of your church works for them. We're hiring a half million people across the country, and it's our goal to make sure they represent the people they are counting," adds Luepke.

He goes on explaining that the final method used to ensure specific communities get counted are the census takers: "They will make up the largest portion of the half-million employees the census will have at peak operations. Census takers are the last resort in terms of getting census responses. These census takers are hired to work in and around the communities they live in. They can be identified by their blue vest, census ID/lanyard, and official census device. Notably, they will *never* carry a weapon and are not allowed to use a camera either. It is against the law to impersonate a census taker."

HISTORY OF A TROUBLING QUESTION

To avoid undocumented citizens being left out of Census 2020, the bureau will not include any question about citizenship. In reality, such a question would not distinguish between who is in the country legally and who is not. Many people living in the US are not citizens, but they have some authorization to do so: permanent residents, students, and workers with special visas, for instance.

Let us remember that from 1820 to 1950, the census always included questions about a person's citizenship or place of birth. Between 1960 and 2000, such questions were asked only to a fraction of the population on an alternative long-form questionnaire. In 2010, the citizenship question was moved from the census to the American Community Survey, which is sent each year to a small sample of households.

In March 2018, nevertheless, Secretary of Commerce Wilbur Ross intended to reinstate the citizenship question on the 2020 Census at the request of the Department of Justice. The Supreme Court ruled against that, and despite President Trump's efforts to include such a question, it has not been included.

According to the Supreme Court of the United States public document No. 18-966⁴, "the census bureau and former bureau officials have resisted occasional proposals to resume asking a citizenship question of everyone, on the ground that doing so would discourage noncitizens from responding to the census and lead to a less accurate count of the total population."

One of the questions the census will ask is whether the persons in the household are Hispanic, Latino, or of Spanish origin.

Being counted is essential. Census population was established in 1790; according to Article 1, Section 2 of the US Constitution, every ten years, the US population has to be counted. This year will mark the 24th census in our history. The information that the census provides is critical for lawmakers, school districts, business owners, hospitals, fire and police departments, etc. It facilitates the right allocation of national resources and funding, and even the number of representatives that each state will be allowed to have in the House of Representatives, and the drawing of congressional and state legislative districts. The demographic information provided by the census is also used to compute federal grant-in-aid benefits, drafting of legislation, urban and regional planning, business planning, and academic and social studies.

Some facts to keep in mind: of Cleveland's 383,793 inhabitants, 11.2% are Latino and Hispanic. This number does not take into consideration other areas where typically more people from Hispanic descent reside⁵, such as Lorain (population of 63,773; 30% Hispanic or Latino) and Painesville (population of 19,881; 27.9% Hispanic or Latino), to name just two of them. At the state level, out of an estimated 11,689,100 persons, Latinos and Hispanics constitute 3.9%⁶.

SAFETY OF THE INFORMATION OF UNDOCUMENTED PEOPLE

Hispanic people have reasons to be hesitant about the 2020 census. The last months have seen escalated harassment against this specific segment of the population: verbal and physical aggression, detentions, deportations, and incarcerations. We asked Erich Luepke how the census can protect the identity of the people, not only Latinos and Hispanics.

"We are trained to be vigilant in terms of keeping any information we collect confidential. Anything that might be used to identify a specific person is called Personal Identifiable Information, or PII. That could be someone's name. It could also be just their first name, birthday, and zip code. Census employees are expressly forbidden from sharing this information with anyone per census policy, unless that person needs to know for the purposes of conducting the census. Every employee, including myself, is sworn for life to protect this PII. So if you're talking about on-the-ground employees trying to pass on this information, it's pretty difficult because they don't give you access to it, and if you try, you'll be fired," he explains.

And Luepke adds: "It's also a federal crime for this information to be shared with anyone, including other government agencies, under Title 13. The penalty is up to five years in prison and a \$250,000 fine. This specific law dates back to 1952, and for this law to be changed, it would have to pass both houses of Congress. This law was passed partly in response to the use of census information to target Japanese Americans during World War II—and it ensures that this sort of injustice does not happen again."

USING ART TO EMPOWER PEOPLE

In this context, the Creative Fusion program, put in place by the Cleveland Foundation a few years ago, will be devoted this year to the census, and to making sure that people understand why it is so important to be counted. Using different artistic manifestations—from painting to writing, from theater to music—Creative Fusion will aim to reach out to the Hispanic and Latino communities in Cleveland. The goal is not only to spread the message about the importance of the census, but mainly to engage them in a necessary dialogue about this and many other critical issues for such neighborhoods.

The theme of the Creative Fusion program this year is precisely *Contar*. Michael Gill explains in more detail many of the activities planned by different organizations as part of this program. ■

1 census.gov/newsroom/press-releases/2020/2020-starts-alaska.html

2 2020census.gov/en/important-dates.html

3 2020census.gov

4 supremecourt.gov/opinions/18pdf/18-966_bq7c.pdf

5 homesnacks.net/most-hispanic-cities-in-ohio-1210781/

6 census.gov/quickfacts/clevelandcityohio

Census 2020

Todos somos iguales pero, ¿hay algunos más iguales que otros?

(De una frase de La granja de los animales, de George Orwell)

by Damaris Puñales-Alpízar

CONTEMOS JUNTOS

Una vez más nosotros, los habitantes de los Estados Unidos, vamos a ser contados. El gobierno asigna una extraordinaria cantidad de recursos para asegurarse de que los oficiales de Censo lleguen hasta los más remotos parajes. Oficialmente, el Censo 2020 comenzó el pasado 21 de enero con el conteo de las personas que viven en los más aislados 220 pueblos y asentamientos en Alaska. Según la tradición, el Director del Buró de Censo, Steven Dillingham, contó personalmente a los habitantes de la primera casa del ejercicio de este año. Esto ocurrió en la Bahía Toksook, un pueblo rural alaskeño en la costa del Mar Bering¹.

En el resto del país, incluyendo los 50 estados, el Distrito de Columbia y los cinco territorios estadounidenses (Puerto Rico, Samoa, las Islas Mariana del Norte, Guam y las Islas Vírgenes), este 12 de marzo las personas comenzarán a recibir información sobre cómo responder al Censo 2020, ya sea por internet, por teléfono o por correo. Durante el mes de abril, los estudiantes que viven en las residencias estudiantiles, así como los adultos que viven en hogares para ancianos, etc., serán contados por funcionarios del Censo. Entre mayo y julio, los funcionarios visitarán los hogares que no hayan respondido a los formularios enviados. En diciembre, el Buró del Censo dará a conocer los resultados finales, y el 31 de marzo del 2021, enviará los conteos para la redistribución electoral a los estados. Esta información puede ser usada para rediseñar los distritos electorales según los cambios en la cantidad de población².

Debido a que contar gente no es una tarea fácil, el Censo contempla algunas circunstancias excepcionales en las cuales las personas necesitan ser contadas. Esto incluye a quienes nazcan el Día del Censo; quienes se muden ese día; visitantes; personal militar de los Estados Unidos; personas que viven en albergues o refugios; los desplazados por desastres naturales; los prisioneros y detenidos en cárceles; personas internadas en centros hospitalarios permanentes; quienes viven en casas rodantes, hoteles, u otras locaciones transitorias.

De acuerdo con la página oficial del Censo 2020³, cada persona que viva en los Estados Unidos será tomada en cuenta.

Sin embargo, entre la población hispana, especialmente entre aquellos que no tienen documentos, una pregunta inquietante que ha surgido tiene que ver con la seguridad y protección de sus identidades. Por lo tanto, hay cierta renuencia a dejarse contar. Estamos hablando de personas que hoy en día están tan atemorizadas que apenas si salen de sus casas. Lo más seguro es que no quieran dar voluntariamente información sobre sus hogares y familias a una entidad gubernamental porque temen que la consecuencia de proveer tal información sea la

deportación de los Estados Unidos.

Erich Luepke, Asistente para Reclutamiento del Censo, nos explica cómo el Buró tiene ciertas provisiones para asegurarse de que segmentos específicos de la población sean contados.

“Lo primero y lo más importante es animar a la gente para que llenen los formularios por su cuenta, ya sea por correo, por internet o por teléfono. Para hacer esto a nivel local, el Censo establece asociaciones con los gobiernos locales y las ONGs. Cuando digo local, quiero decir que son organizaciones que trabajan en barrios, pueblos y ciudades específicos. Tales asociaciones refuerzan la confianza de la gente, porque se les informa acerca de lo que hace el Censo, y ofrece un canal de distribución de la información para aquellos que no están enterados de qué se trata. Creemos que estas organizaciones nos buscan y trabajan con nosotros porque entienden que los beneficios de contar a todos superan los riesgos para las personas a las que sirven. Al menos, por eso yo trabajo para el Censo”.

La segunda forma en que el Censo se asegura de que todos seamos contados es mediante la contratación de personas de esas mismas comunidades, gente que conoce las particularidades de sus propios vecindarios, hablan el mismo lenguaje, son conocidos y los vecinos les tienen confianza.

“Hablé con alguien a quien estaba reclutando, y esa persona me dijo que él solo le abría la puerta al Censo porque había reconocido a la persona que estaba tocando, y entonces llenó el formulario. Eso es lo que buscamos. Si alguien parece un extraño, la gente no les va a abrir. Entonces esto también envía el mensaje de que el Censo es de confianza, porque tal vez tu amigo, tu vecino, o un miembro de tu iglesia trabaja para el Censo. Estamos contratando a medio millón de personas en todo el país, y nuestro objetivo es asegurarnos de que los contratados representen a las personas que están contando”, añade Luepke.

Explica que el método final que tiene el Censo para garantizar que comunidades específicas sean contadas es a través de los “censistas”: “Ellos constituyen la mayor parte del medio millón de empleados que tendrá el Censo en su momento de mayor auge. Son el último recurso en términos de obtener las respuestas. Estos censistas son contratados para trabajar en o cerca de las comunidades en las que viven. Pueden ser identificados por sus chalecos azules, sus identificaciones y los dispositivos oficiales de conteo”.

HISTORIA DE UNA PREGUNTA PROBLEMÁTICA

Para evitar que las personas indocumentadas queden fuera del Censo, el Buró no incluirá ninguna pregunta acerca de la ciudadanía. En realidad, tal pregunta no necesariamente

diferenciaría entre quiénes están legalmente en el país y quiénes no. Muchas personas extranjeras viven en los Estados Unidos con algún tipo de autorización: residentes permanentes, estudiantes, personas con visas especiales de trabajo, por ejemplo.

Entre 1820 y 1950, el Censo siempre incluyó preguntas acerca de la ciudadanía o el lugar de nacimiento de las personas. Entre 1960 y el 2000, tales preguntas solo se le hizo a una fracción de la población en un cuestionario alternativo largo. En el 2010, la pregunta sobre la ciudadanía fue eliminada y solo se incluyó en la Encuesta a la Comunidad Americana, que cada año se envía a un número pequeño de hogares.

En marzo del 2018, sin embargo, el Secretario de Comercio, Wilbur Ross, quiso reinstalar tal pregunta sobre la ciudadanía para el Censo 2020 a petición del Departamento de Justicia. La Corte Suprema falló en contra, y a pesar de los esfuerzos del Presidente Trump para incluir tal pregunta, eso no ocurrió.

De acuerdo a la Corte Suprema de Justicia de los Estados Unidos, en su documento público No. 18-966⁴, "El Buró del Censo y sus ex funcionarios se han resistido a propuestas ocasionales de reanudar las preguntas de ciudadanía para todo el mundo, alegando que hacerlo desanimaría a los no ciudadanos a responder al Censo y conduciría a un recuento menos preciso de la población total."

Una de las preguntas que el Censo del 2020 hará es si las personas del hogar son hispanos, latinos, o de origen español.

Ser contados es fundamental. El Censo poblacional se estableció en 1790; según el artículo 1, Sección 2 de la Constitución de los Estados Unidos cada diez años la población tiene que ser contada. Este año tendremos el Censo 24 de nuestra historia. La información que el Censo provee es crítica para el marco jurídico, para los distritos escolares, los negocios privados, los departamentos de policía y de bomberos, etc. También, facilita la adecuada distribución de los recursos federales y del número de representantes que cada estado tiene en la Cámara de Representantes y demarca los distritos legislativos de los estados y del Congreso. La información demográfica provista por el Censo también se usa para calcular los beneficios federales de subvención en ayuda, la redacción de la legislación, la planificación urbana y regional, la planificación empresarial, y para estudios académicos y sociales.

Algunas cifras que debemos mantener en cuenta es que la población latina e hispana constituye el 11.2% del total de 383,793 personas que vive en Cleveland. Este número no toma en consideración otras áreas donde normalmente más personas de origen Hispano viven⁵, como Lorain (población de 63,773, de los cuales el 30% son latinos o hispanos) y Painesville (población de 19,881; y 27.9% de ellos son hispanos). A nivel estatal, de un estimado de 11,689,100 personas, los latinos o hispanos representan el 3.9%⁶.

SEGURIDAD DE LA INFORMACIÓN DE PERSONAS SIN DOCUMENTOS

Los hispanos tienen razones para dudar acerca del Censo. Los últimos meses han sido testigos de una escalada en el acoso en contra de este segmento específico de población: agresiones

verbales y físicas, detenciones, deportaciones, encarcelamientos. Le preguntamos a Erich Luepke cómo el Censo puede proteger la identidad de las personas, no solo de los latinos o hispanos.

"Estamos entrenados para estar alertas en términos de mantener toda la información que recojamos de manera confidencial. Cualquier dato que pueda ser usado para identificar a una persona específica se llama Información de Identificación Personal (PII, por sus siglas en inglés). Esto incluye el nombre, el apellido, el cumpleaños, y el código postal. Los empleados del Censo tienen estrictamente prohibido compartir ninguna información con otra persona, según las políticas del Censo, a menos que se necesite esa información para aplicar el Censo. Cada empleado, incluyéndome, tiene que jurar de por vida proteger el PII. Estamos hablando de empleados en el terreno que traten de compartir esta información, pero esto es a su vez muy difícil porque ellos no tienen acceso a ella, y si intentas acceder, estás despedido", explica.

Luepke añade que "es un delito federal compartir esta información con cualquier otra persona, incluidas otras agencias del gobierno en virtud del Título 13. La penalidad es de hasta cinco años de prisión y una multa de \$250,000. Esta ley data de 1952, y para que esta ley cambie tiene que pasar por ambas cámaras del Congreso. Esta ley se aprobó en parte como respuesta al uso de la información proporcionada por el Censo para acosar a los japoneses-americanos durante la Segunda Guerra Mundial. Esta ley garantiza que este tipo de injusticias no se repita".

USAR EL ARTE PARA EMPODERAR A LA GENTE

En este contexto, el Programa Creative Fusion, implementado por la Fundación Cleveland hace unos años, dedicará sus actividades en el 2020 al Censo, para asegurarse de que la gente entienda por qué es tan importante ser contados. Utilizando diferentes manifestaciones artísticas, desde la pintura hasta la escritura, desde el teatro hasta la música, Creative Fusion tendrá como objetivo llegar a las comunidades hispanas y latinas en Cleveland. La meta no es solo difundir el mensaje sobre la importancia del Censo, sino principalmente involucrar a las personas en un diálogo necesario sobre este y muchos otros temas críticos para tales vecindarios.

El tema del Programa Creative Fusion de este año es precisamente *Contar*. En su artículo para este número de CAN, Michael Gill explica con más detalle muchas de las actividades planificadas por diferentes organizaciones para formar parte de este programa. 

1 census.gov/newsroom/press-releases/2020/2020-starts-alaska.html

2 2020census.gov/en/important-dates.html

3 2020census.gov

4 supremecourt.gov/opinions/18pdf/18-966_bq7c.pdf

5 homesnacks.net/most-hispanic-cities-in-ohio-1210781/

6 census.gov/quickfacts/clevelandcityohio

Theater, Music, Public Art, Fashion, Celebration Engage Your Community Through the Arts

by Michael Gill

Recent events including changing immigration policies have led to significant confusion surrounding the 2020 Census, which is a once-in-a-decade effort to count all the people living in the United States—not all the citizens, but all the people living here. Both congressional representation and federal funding for a range of social programs are pegged to the number of inhabitants. And Cleveland has some of the most under-counted neighborhoods in the state—especially the Metro West service area on the Near West side. The Stockyards, Clark-Fulton, and Brooklyn Centre neighborhoods are home to a significant part of the region's immigrant—particularly Latino—population. That is why the Cleveland Foundation's 2020 Creative Fusion program is focused in those neighborhoods: to engage people through art, letting them know it is important to stand up and be counted.

Counting is the key point in this year's Creative Fusion, which takes as its theme the word *Contar*, in honor of the census. Every year this program supports artists and organizations through local and international artist residencies and their related projects. The word *contar* does double duty in Spanish, meaning both "to count," as with numbers, and "to tell," as in recounting a story.

This year, all the organizations participating in Creative Fusion have a presence in and around the Metro West service area. The organizations will host artists from Latin American countries and Puerto Rico, as well as Cleveland, and they will present a range of activities throughout the year.

Participating organizations include Metro West, LatinUs Theatre Company, MetroHealth, Art House, Julia de Burgos Cultural Arts Center, Cleveland Classical Guitar Society in partnership with the Mexican Committee.

This is a brief overview of the participating organizations and their projects under development for the coming year.

METRO WEST

Metro West is the community development corporation serving three Near West neighborhoods: Stockyards, Clark-Fulton, and Brooklyn Centre. The organization plays important roles in the Creative Fusion program as facilitator for projects that require neighborhood collaboration, liaison with businesses or city departments, and programming partner in its own right.

Managing the program on behalf of Metro West is the recently-hired Arts and Civic Education Coordinator Suzy Underwood. She had a similar role with Ohio City Incorporated when Creative Fusion worked with organizations in that neighborhood to host

residencies for international artists who created murals in the blocks surrounding West 25th Street.

One need she sees, both to inform the projects and to support an accurate count in the census, is information. "We need to have information sessions for artists, as they don't know more about the census than the rest of us. People—including artists—don't know that federal funding, like for the SNAP (food stamp) program are pegged to the count of people living there. And there is a lot of confusion about the fact that there is no citizenship question on the census."

That bears repeating. There is no citizenship question on the US Census.

Apart from providing information and facilitating on behalf of other organizations, Metro West's Creative Fusion project is to present a neighborhood festival, which will take place the third Saturday in August on Meyer near the Meyer Pool. While specifics are not yet in place, the festival could provide a platform for collaboration between many of the different organizations and artists.

LATINUS

LatinUs is a Cleveland-based theater company, producing plays in Spanish, led by executive artistic director and actress Monica Torres. For its part in the Creative Fusion program, LatinUs plans to host a June-through-August residency by Cuban playwright Ulises Rodriguez Febles, who will write an original work in response to the theme, *Contar*. Composer/soprano/cellist Malina Rauschenfels will compose original music to go with the play.

Torres says they are still in search of the right venue for the eventual production, which will take place later in the year in the neighborhood around Clark-Fulton. Among the possibilities is an outdoor production, under tents, in a vacant lot on Seymour Avenue—the former site of a now-demolished house where Ariel Castro held Gina DeJesus, Amanda Berry, and Michelle Knight hostage for approximately a decade until they escaped and he was arrested in 2013. The location has symbolic power to help the neighborhood get past the horrible crimes that took place there. However, Torres says the company needs to be sensitive to any concerns of the neighbors, as well as the victims and their families. Other venues in the neighborhood are also under consideration.

Founded in 2018, LatinUs is still a new theater company. Now

in their second season, they just closed their fourth production—Venezuelan playwright Gustavo Ott's comedy, *Divorcees, Evangelists, and Vegetarians*, which was staged in the Helen Rosenfeld Lab Theater on Playhouse Square. Previous performances have been held in several different venues, including theaters at Cleveland State University, Lakeland Community College, and Kent State University, as well as at Ensemble Theatre in Cleveland Heights and the New World Performance Lab in Akron. The company has been growing by leaps and bounds, and is in the process of establishing a permanent home, with offices and their own black box theater, in the Astrup Awning building on West 25th Street near Seymour Avenue. Torres says the company's intent in producing plays by Latin playwrights is to bolster not only Latin culture and Spanish language skills, but also the quality of life in Clark-Fulton.

METROHEALTH

MetroHealth Director of Art and Health Linda Jackson says the hospital's Creative Fusion proposal has three parts. The first is a For Freedoms Town Hall discussion, facilitated by moCa Cleveland in partnership with the City Club of Cleveland. For Freedoms describes itself as a platform for creative civic engagement. Founded in 2016 before the election, it takes its name from Norman Rockwell's paintings of Franklin D. Roosevelt's Four Freedoms: freedom of speech, of worship, from want, and from fear. Their goal is to use art to deepen public discussions on civic issues. In this case, a spring or summer town hall meeting will take place in the neighborhood around MetroHealth and will involve local artists, as well as an international resident artist hosted through the Creative Fusion program.

The town hall meeting will help inform the work and community engagement created through the other two components of the program. An international artist residency will result in opportunities for community engagement, as well as creation of a permanent work in the neighborhood. Jackson says the artist has not yet been chosen, but they are in conversation with contacts in South America to find an emerging artist who could come in the summer, participate in discussions, and offer creative opportunities for local residents.

The final component is affectionately called the Yard Sign Project. In collaboration with LAND studio, MetroHealth will identify six Cleveland-based artists who—along with the international resident artist—will design yard signs to be reproduced and placed around the neighborhood and the city. The signs will be a colorful echo and reminder of the ideas that come from residents and artists through the town hall discussion, perhaps including information about the 2020 Census and why it matters.

MetroHealth is one of three large hospital systems in Northeast Ohio, and is the tenth largest employer in the region. The organization is in the process of constructing a new, main-campus hospital that will replace its current twin tower facility. It has also been involved in neighborhood revitalization efforts, including



A scene from LatinUs Theatre production of *El Insolito Caso de Miss Piña Colada* (The Unusual Case of Miss Piña Colada)

plans announced in June 2019 to invest \$60 million in three new apartment buildings—one with 72 affordable units among the total of 250 apartments, as well as commercial space for a grocery store, restaurants, training facilities and other shops.

ART HOUSE

Art House—the community art center on Denison—is connecting the Creative Fusion theme to its ongoing programs and projects. What will eventually be the most visible is a landscape design for the space formerly occupied by two long-vacant and long-dilapidated houses in front of the organization's building. Executive Director Laila Voss says the organization plans to host a residency by artist Ana Quiroz, who lives in San Miguel de Allende and Mexico City, Mexico. Quiroz will be in residency from September through November, and will collaborate with Cleveland artist Hector Castellanos-Lara. Castellanos is an immigrant who decades ago left Guatemala for political reasons, Voss says, and so he relates closely to the circumstances faced by refugees.

They plan to focus on the refugee and homeless populations, in part through Art House's ongoing relationship with the Norma Herr Women's Shelter. Both the homeless and refugee populations are notoriously difficult to count in the census. "Ana is interested in doing a project that is ongoing, and will activate our newly acquired greenspace," Voss says, referring to the lots where the houses used to be, "which is really just straw and dirt right now." Because Art House is in very early stages of fundraising to support a new landscape design for a parklike "art plaza" there, the property will be simply covered in grass for the near future.

Additionally, Creative Fusion will support Urban Bright residences with Cleveland artists in local schools, working with themes that relate to *Contar* and the 2020 Census. In the spring, painter and Cuban immigrant Augusto Bordelois will work with students at John Marshall High School to create a series of paintings or a mural about the history of democracy, starting with the Greeks. And Gina Washington will work with fifth graders at Denison Elementary, building projects on the theme that Every Voice



Students of Cleveland Classical Guitar Society at Willson School, Cleveland.

56

Counts. Then in the fall, two different Cleveland-based artists will work in two different schools: Wendy Mahon's proposal is to work with students at Mooney Elementary to create cultural flags based on their heritage, and then to make an American flag by collaging images of people from all different cultures. And Tanya Gonzalez plans to work with students at Facing History New Tech West, using paper mache to create three-dimensional works informed by the students' ethnic backgrounds, to underscore the importance of where they came from.

JULIA DE BURGOS CULTURAL ARTS CENTER

Led by Letitia Lopez, the Julia de Burgos Cultural Arts Center is developing its plans for the Creative Fusion program. Lopez has overseen the organization's relocation on more than one occasion, but its new home at the Archwood United Church of Christ seems to have kindled new energy in the community. "People are taking notice now," she says, adding that she gave an estimated thirty tours of the place last year. Programs include the Miss Latina Image mentorship program for teen girls, and a range of dance classes (including Flamenco and various Puerto Rican national styles) for all ages. Ballet classes are taught in partnership with North Pointe Ballet. They also offer family art nights.

And in spring 2019, they partnered with Gordon Square Arts District to present an offsite exhibit in one of Cleveland's busiest art destinations: 78th Street Studios. The *Unidos por el Arte* exhibit included works by more than twenty emerging and established Latino artists, and drew significant crowds during the Third Friday opening. The program has also brought new funding: Julia de Burgos is one of the organizations selected by Cuyahoga

Arts and Culture to receive small grants in support of individual artists. At its December board meeting, CAC announced that the program would fund six Latino artists in the *Unidos por el Arte* exhibit in 2020.

Julia de Burgos Cultural Center was founded in 1989 to serve Latino youth and families with programs designed to foster Puerto Rican cultural pride. It is named for a poet who lived from 1914 to 1953, who had a leadership role in the Puerto Rican Nationalist party, and who championed civil rights for women decades before the movement took hold in other parts of the US.

Watch CAN for updates on Julia de Burgos Creative Fusion programming as it develops.

MEXICAN COMMITTEE AND CLASSICAL GUITAR SOCIETY

The Mexican Committee of Cleveland has picked up where the recently disbanded Hispanic Alliance left off: continuing a partnership with the Cleveland Classical Guitar Society in a Creative Fusion project they are calling *Guitarras Democráticas*. It's an alliance that should help both organizations connect with new audiences. The Mexican Committee is led by Edwardo Rodriguez, with Andrea Villalon as project coordinator. Villalon has also worked with the Mexican Committee on a recently-approved proposal for a Mexican cultural garden at Rockefeller Park. Cleveland Classical Guitar Society is represented by director Erik Mann and guitarist, teacher and musician liaison Rodrigo Lara Alonso, of Mexico.

The synergy in the project comes from the guitar itself and its place in Latin culture. As Lara notes, guitar is ubiquitous in Latin culture—in folk music as well as a rich tradition of classical composition. As a teacher for the guitar society, he says many of his students' parents play guitar or a related instrument, such as the Puerto Rican *cuatro*, Mexican *vihuela*, or one of the many other variations from different countries.

Mann adds, "Guitar moves easily between classical and popular music. It is also very flexible, as a solo instrument, providing accompaniment, or as part of an ensemble."

As their Creative Fusion collaboration, the two organizations plan to bring to Cleveland two guitarists—one from Puerto Rico, and one from Mexico—for three-month residencies. During their time in Cleveland, they will perform concerts in the Clark-Metro area, and in various ways work with other artists and musicians in the neighborhood. The guitarists had not yet been selected at press time. ■

Teatro, Música, Arte Público, Moda, y Celebración

Involucre a su comunidad a través de las artes.

por Michael Gill

Los más recientes acontecimientos, sobre todo los relacionados con la crisis migratoria de los últimos meses en nuestro país, han provocado gran confusión respecto al Censo poblacional 2020, un esfuerzo que ocurre una vez cada década para contar a todas las personas de los Estados Unidos, no solo a los ciudadanos, sino a cualquiera que vive acá. Los fondos federales otorgados para diversos programas de asistencia social, así como la representación parlamentaria, están estrechamente ligados a la cantidad de personas que vive en un área. Y Cleveland tiene algunos de los barrios menos contados en Ohio –especialmente en el área de MetroWest: Stockyards, Clark-Fulton, y Brooklyn son algunos de los barrios con más inmigrantes, especialmente Latinos. Es por ello que el programa Creative Fusion 2020 se enfoca este año en estos barrios: para involucrar a sus habitantes a través del arte, y dejarles saber lo importante que es ser contados.

Contar es el punto clave del programa 2020 Creative Fusion, de la Fundación Cleveland. Su nombre está relacionado con el objetivo del censo: contar. Anualmente este programa apoya proyectos de varios artistas y organizaciones, a veces a través de residencias artísticas locales e internacionales. Para el tema de este año, la palabra "contar" provee una doble acepción: por una parte, contar en el sentido numérico, y por otra, relatar una historia.

Este año todas las organizaciones que participan en el programa Creative Fusion tienen una presencia en el área de servicio de MetroWest, en el Oeste de Cleveland. Las organizaciones acogerán a artistas de países latinoamericanos y Puerto Rico, así como de nuestra propia ciudad. Los artistas trabajarán en una variedad de proyectos durante todo el año.

Las organizaciones participantes son: MetroWest, el Centro Cultural Julia de Burgos, la compañía teatral LatinUS, Metrohealth, la Sociedad de Guitarra Clásica de Cleveland en asociación con el Comité Mexicano, y la Casa del Arte.

METROWEST

MetroWest es una organización de desarrollo comunitario enfocada en tres vecindarios del Cercano Oeste: Stockyards, Clark-Fulton, y Brooklyn Central. Esta organización juega un doble papel en el programa Creative Fusion, al ser a la vez facilitadora de varios proyectos que requieren de la colaboración comunitaria, o del involucramiento con negocios u oficinas de gobierno de la ciudad, y al proponer su propio proyecto para el programa.

Suzy Underwood es la recién contratada coordinadora para las

Artes y la Educación Cívica en MetroWest, y es quien administrará el programa. Ella ya ha tenido un papel similar con Ohio City Incorporated cuando el programa Creative Fusion trabajó con organizaciones en ese vecindario para ofrecer residencias a artistas internacionales, quienes crearon murales en las calles cercanas a la 25 West.

Según Underwood, la información es fundamental para apoyar tanto a los proyectos artísticos como para poder tener un conteo adecuado durante el Censo. "Necesitamos tener sesiones informativas con los artistas porque ellos no saben más sobre el censo que el resto de nosotros. Las personas, incluyendo a los artistas, no están al tanto de que los fondos federales –como SNAP (Programa Suplementario de Asistencia Nutricional, por sus siglas en inglés. También es conocido como "food stamps" o "cupones de comida")– están estrechamente ligados a la cantidad de personas que vive aquí. Y hay mucha confusión respecto al hecho de que no hay ninguna pregunta sobre la ciudadanía en el Censo.

Eso necesita ser repetido. No hay ninguna pregunta sobre la ciudadanía en el Censo.

Además de proveer información y ser facilitador para las otras organizaciones, el proyecto que MetroWest presentará para el programa Creative Fusion es un festival de barrio, que tendrá lugar el tercer sábado de agosto en Meyer, cerca de la piscina local. Aunque todavía no tienen todos los detalles sobre el festival, este proveerá una plataforma para la colaboración entre diferentes organizaciones y artistas.

LATINUS

LatinUS es una compañía de teatro con sede en Cleveland, que produce obras en español. La actriz Mónica Torres es también su directora artística ejecutiva. Como parte del programa Creative Fusion, la compañía acogerá en residencia artística al dramaturgo cubano Ulises Rodríguez Febles durante los meses de junio a agosto. Rodríguez Febles escribirá un libreto para teatro basado en el tema "contar", mientras que la compositora, soprano y cellista Malina Rauschenfels compondrá la música para la obra.

Según Torres, aunque todavía están buscando el sitio ideal para una posible puesta en escena, que tendría lugar a fines de este año, esta sería en el barrio Clark-Fulton. Algunas de las posibilidades que están contemplando es una producción al aire libre, bajo carpas, en un terreno baldío en la avenida Seymore –en el que estaba la casa donde Ariel Castro secuestró y mantuvo cautivas por casi una década a Gina DeJesus, Amanda Berry



Artist Hector Castellanos Lara, seen here with students at the Cleveland Museum of Art Chalk Festival, will work with artist Ana Quiroz, of Mexico at Art House.

y Michelle Knight, hasta su arresto en el 2013-. La locación podría tener un poder simbólico para ayudar a la comunidad a superar los terribles crímenes que allí ocurrieron. Sin embargo, Torres reconoce que tienen que ser muy sensibles respecto a las preocupaciones de la comunidad y de las víctimas y sus familiares. Hay otras locaciones que están considerando.

LatinUS se fundó en el año 2018. En su segunda temporada ahora, acaban de presentar su cuarta producción: la comedia del dramaturgo venezolano Gustavo Ott, *Divorciadas, evangelistas y vegetarianas*, en el teatro Helen Rosenfeld Lab en Playhouse Square. Las representaciones teatrales anteriores han tenido lugar en teatros de la Universidad Estatal de Cleveland, el Colegio Comunitario de Lakeland, y la Universidad Estatal de Kent, así como en el teatro Ensemble, en Cleveland Heights, y en el New World Performance Lab, en Akron. La compañía ha crecido a pasos agigantados y está por establecer una sede permanente en el edificio Astrup Awning en la calle 25 West, cerca de la avenida Seymore. Torres afirma que la intención de su compañía es producir obras de dramaturgos latinoamericanos e hispanos no solo para apoyar a la cultura latina y al idioma español, sino también para inyectar vida en el barrio Clark-Fulton.

METROHEALTH

La directora de arte de MetroHealth, Linda Jackson, afirma que la propuesta del hospital para el programa Creative Fusion tiene tres partes. La primera sería el debate *Por las Libertades* en el ayuntamiento (*For Freedoms Town Hall*), que el Museo de Arte Contemporáneo (MoCa) de Cleveland, en asociación con el City Club llevarían a cabo. *For Freedoms* es una plataforma creativa de compromiso civil; fue fundada antes de las elecciones del 2016, y toma su nombre de las pinturas de Norman Rockwell sobre las Cuatro Libertades de Franklin D. Roosevelt: libertad de palabra, de credo, de escasez y de miedo.

Su propósito es usar el arte para profundizar las discusiones públicas sobre asuntos civiles. Para esta propuesta, se llevará a cabo una reunión en la primavera o el verano, al estilo de las reuniones del ayuntamiento en el vecindario cercano a MetroHealth. Esta reunión involucrará a artistas locales, así como un artista internacional en residencia que será invitado a través

del programa Creative Fusion.

La reunión del ayuntamiento ayudará a difundir información sobre el trabajo y la intervención comunitaria a través de los diferentes componentes del programa. Lo primero es una residencia para un artista internacional que brindará oportunidades para la intervención de la comunidad así como la creación de un trabajo permanente en el vecindario. Jackson afirma que todavía no han elegido al artista que invitarán, pero ya están en conversación con personas en América del Sur para encontrar a un novel artista que pueda venir en el verano, participe en las discusiones y ofrezca oportunidades creativas para los residentes del barrio.

La segunda parte de la propuesta de MetroHealth ha sido cariñosamente nombrada Proyecto de Letreros en el Jardín (Yard Sign Project). A partir de la discusión en el ayuntamiento, y en colaboración con LAND Studio, MetroHealth ha identificado a seis artistas residentes en Cleveland quienes, junto al artista internacional invitado, diseñarán letreros para los jardines y patios que serán luego reproducidos y colocados en el vecindario y en la ciudad. Los carteles resultantes serán un eco y un recordatorio colorido de las ideas que emergen de la conversación entre artistas y vecinos en el ayuntamiento, incluyendo aquellas referidas al Censo y su importancia.

MetroHealth es uno de los tres sistemas hospitalarios más grandes del noreste de Ohio, y el décimo empleador más grande en la región. La organización está en proceso de construir un nuevo hospital central que reemplazaría al actual. También ha estado involucrada en los esfuerzos por revitalizar el vecindario, y esto incluye un plan anunciado en junio del 2019 para la inversión de 60 millones de dólares en la construcción de tres edificios de apartamentos –72 de los 250 apartamentos programados tendrían precios bajos–, además de un espacio comercial destinado a supermercado, restaurantes, gimnasio y otras tiendas.

CASA DEL ARTE (ART HOUSE)

El centro de arte comunitario Casa del Arte (Art House), con sede en Denison, está vinculando el tema de Creative Fusion con sus actuales programas y proyectos. Uno de los más visibles podría eventualmente ser un diseño exterior para el espacio que antiguamente ocupaban dos terrenos baldíos con casas abandonadas durante mucho tiempo frente a las oficinas de la organización. Laila Voss, directora ejecutiva de Art House, afirma que esperan tener en residencia a la artista mexicana Ana Quiroz, quien vive en San Miguel de Allende y la Ciudad de México. Quiroz estará en residencia de septiembre a noviembre, y colaborará con el artista de Cleveland Héctor Castellanos-Lara. Castellanos-Lara es un inmigrante que tuvo que abandonar su natal Guatemala hace varias décadas por motivos políticos. Según Voss, Castellanos-Lara se relaciona de manera muy íntima con las circunstancias que tienen que enfrentar los refugiados.

Art House planea enfocarse en la población sin hogar y refugiada, en parte a través de la actual conexión entre Art House y el refugio para mujeres Norma Herr. Tanto la población sin

hogar como la refugiada serán difíciles de contar en el Censo. "Ana está interesada en sumarse a este proyecto en curso, y en activar nuestro recién adquirido espacio verde", afirma Voss al referirse a los terrenos donde había casas abandonadas. En el futuro cercano en el área solo se sembrará un césped debido a que Art House apenas está en la primera etapa para recaudar fondos para la construcción de lo que se prevé será una plaza o parque artístico.

"Ana quiere construir proyectos duraderos", añade Voss. "No es que no haya un elemento físico, sino que quiere construir cosas a través del tiempo. Está interesada en lo que será nuestro espacio verde, que actualmente es solo tierra cubierta de semillas de lo que en el futuro será nuestro césped".

Adicionalmente, Creative Fusion apoyará las residencias Urban Bright con artistas de Cleveland en las escuelas locales, que estarán trabajando en temas relacionados a *Contar* y al Censo. En la primavera, el pintor de origen cubano Augusto Bordelois trabajará con estudiantes de la escuela media superior John Marshall para crear una serie de pinturas o un mural acerca de la historia de la democracia, comenzando con los griegos. Gina Washington trabajará con niños de quinto grado en la escuela primaria Denison, en proyectos sobre el tema *Cada voz cuenta*. En el otoño, dos artistas radicados en Cleveland trabajarán con otras dos escuelas: Wendy Mahon propone hacerlo con estudiantes de la primaria Mooney para crear banderas basadas en la herencia cultural de los niños y entonces hacer una bandera estadounidense mediante el *collage* de las imágenes previamente creadas. Tanya González planea trabajar con estudiantes de la escuela media superior Facing History New Tech West para crear esculturas en papier- mâché de acuerdo a los antecedentes étnicos de los jóvenes para subrayar la importancia de su herencia cultural.

JULIA DE BURGOS

El Centro para las Artes Julia de Burgos, que dirige Letitia López, está desarrollando sus planes para el programa Creative Fusion. López ha supervisado la reubicación de la organización en más de una ocasión, pero la nueva sede en la iglesia unida de Cristo Archwood parece estar infundiendo una nueva energía en la comunidad. "La gente nos está notando ahora", afirma, y añade que durante el año pasado ofreció unas 30 visitas guiadas por el lugar. El programa de apadrinamiento de adolescentes Miss Latina Image es uno de los muchos que ofrecen, junto a una variedad de clases de danza (que van desde el flamenco hasta diversos estilos puertorriqueños) para todas las edades. Las clases de ballet son enseñadas en colaboración con el Ballet North Pointe. También ofrecen noches de arte para las familias.

En la primavera del 2019, en asociación con el Gordon Square Arts District presentaron una exhibición en uno de los distritos artísticos más concurridos de Cleveland, los Estudios de la Calle 78. La exposición *Unidos por el arte* incluyó trabajos de más de 20 artistas latinos, tanto emergentes como profesionales, y atrajo a una significativa multitud durante la apertura del Tercer

Viernes. El programa trajo también nuevos recursos: Julia de Burgos es una de las organizaciones elegidas por el Consejo para las Artes y la Cultura de Cuyahoga (CAC, por sus siglas en inglés) para recibir financiamiento para apoyar a artistas individuales. En la reunión de la junta directiva este pasado diciembre, el CAC anunció que el programa podrá financiar a seis artistas latinos en la exhibición *Unidos por el arte* 2020.

El Centro Cultural Julia de Burgos fue fundado en 1989 para servir a los jóvenes latinos y sus familias con programas diseñados para fomentar el orgullo cultural puertorriqueño. Su nombre es en honor a la poeta boricua que vivió entre 1914 y 1953. De Burgos tuvo un liderazgo importante en el Partido Nacionalista de Puerto Rico, y abogó por los derechos civiles de las mujeres décadas antes de que el movimiento surgiera en los Estados Unidos.

Estén atentos a CAN para actualizaciones de los programas de Julia de Burgos para Creative Fusion.

COMITÉ MEXICANO Y SOCIEDAD DE GUITARRA CLÁSICA.

El Comité Mexicano de Cleveland ha retomado lo que dejó la recientemente disuelta Alianza Hispana para continuar colaborando con la Sociedad de Guitarra Clásica de Cleveland. El proyecto para Creative Fusion se denomina Guitarras Democráticas. Es una alianza que ayudará a ambas organizaciones a crear vínculos con nuevos públicos. El Comité Mexicano es dirigido por Edwardo Rodríguez; Andrea Villalón es la coordinadora del proyecto. Villalón también ha trabajado con el Comité Mexicano en una propuesta recientemente aprobada para un jardín cultural mexicano en el Parque Rockefeller. La Sociedad de Guitarra Clásica de Cleveland está representada por el director Erik Mann y por el guitarrista, maestro y músico Rodrigo Lara Alonso, de México.

La sinergia en el proyecto proviene de la guitarra misma y del lugar que este instrumento ocupa en la cultura latina. Como apunta Lara, la guitarra es omnipresente en la cultura latina, tanto en la música popular como en una rica tradición de composición clásica. Como maestro de guitarra, afirma que muchos de sus estudiantes le cuentan que sus padres tocan la guitarra o algún instrumento relacionado, como el cuatro puertorriqueño, la vihuela mexicana o una de las muchas otras variaciones de diferentes países.

Por su parte, Mann agrega que "la guitarra se desplaza fácilmente entre la música clásica y la popular. También es muy flexible como instrumento solista, como acompañamiento o como parte de un conjunto".

Como parte de su colaboración con Creative Fusion, ambas organizaciones planean traer a Cleveland a dos guitarristas internacionales, uno de Puerto Rico y otro de México, para residencias de tres meses. Durante su estancia en Cleveland realizarán conciertos en el área de Clark-Metro, y trabajarán con otros artistas y músicos del vecindario en varios proyectos. Al cierre de esta edición los guitarristas no habían sido seleccionados todavía. 



STATE OF PORTRAITURE 2020

by Brittany M. Hudak

The painting of portraits has a long and storied history. For hundreds of years, artists have sought to capture likenesses on canvas. In a post-postmodern world, portraiture still has a role to play, but what is it exactly? In a world of selfie sticks and Instagram filters, people still seek out traditional painted portraits, but the status of these paintings in the world of fine art appears to have shifted. Portrait painters are often neglected in an art market that favors conceptual, political, or socially relevant work, or even abstraction. The art world is, or at least seems to be, much more focused on concept than on craft, and seems especially disinterested in portraiture. A recent example: FRONT and CAN Triennial both completely ignored realist portraiture. Meanwhile, Cleveland is home to many skilled working portrait artists. I wanted to hold a mirror up to the subject—to take a look at the status of portraiture in 2020.

I spoke to area artists who make commissioned portraits—including James Ruby, Judy Takács, Mark Giangaspero, Arabella Proffer, Frank Oriti, and John Sargent III—and asked them about some of the challenges they face. I wondered if they find it hard to be taken “seriously” in the art world as portrait painters, and if they had ever experienced any critical backlash for painting realistic portraits.

Professional portrait artist Mark Giangaspero explains: “The thing about being taken seriously in the art world is that commissioned works are not usually shown to the art world at large. I think the bigger problem lies in the fact that most ‘traditional portraits’ are done in a realist or representational way. Realism, representational, figurative painting is seen by a lot of art world folk as suspect, old-fashioned, and out of date.”

Judy Takács agrees. She paints figurative work almost exclusively, as well as the occasional portrait: “It’s more a question of realistic figurative work being *ignored* by the contemporary art world. I have been rejected from many shows of ‘contemporary’ art.” John Sargent, an exceptionally skilled portraitist, echoed her thoughts, saying, “There has never been a critical backlash but rather an indifference and/or ignorance of the tastemakers.”

Painter Arabella Proffer explained: “My first experience with a backlash to portraiture was before I had even graduated from art school. My teachers, department heads, even the MFA students were appalled. And yet, I was literally selling these paintings off the walls of my final exhibitions to staff, other department instructors, and visitors while all the other exhibitions of installation art were getting the kudos.” She then noticed that, “the minute I started focusing on abstraction is when the reviews, grants, and residencies came easier.”

The making of a commissioned portrait often includes working with clients directly, which presents further challenges (especially in the age of Photoshop, where laugh lines can be erased instantly). Do the expectations of clients make working in portraiture difficult? Frank Oriti is probably the best-known portrait painter in the Cleveland area, and while painting portraits has a smaller role in his practice these days, his amazingly detailed realist works are still highly sought. When talking about clients, he told me, “I have had more commissions go well than anything else. Sure, I have a few stories, but even the ones that didn’t go as I would have planned were all taken on because there was an original interest in having a portrait painted. That is always a great place to start. I’ve learned the importance of communicating with clients and listening to what they want in their portrait. In the end,



62

John Sargent III, Fischer, 2018

hopefully the client will have a piece that they will treasure and pass on to their family. I always find myself welcoming challenges in commissions that will turn into a fun and rewarding painting."

John Sargent feels "the biggest challenges to doing a portrait are listening to the spoken and unspoken needs and wishes and aspirations of the client (making them a partner in the process), and giving them a very precise rendering, and not getting in the way while giving life to the subject. There have been instances where a potential client's concepts work against better judgment, and instances where a client changes their mind in the middle of the process. As a matter of professional practices, there has been much to learn about human behavior and how to manage and avoid and preempt frustration for all parties."

James Ruby, an incredibly skilled painter of custom dog portraits, had a truly positive view of his clients: "I have fifty to sixty different bosses a year. Interacting with clients is a favorite part of my job." Ruby's delightful paintings of dogs are technically stunning examples of portraiture, and have become the primary focus of his creative output. As he explained, "Portraiture is my life. While I look forward to finding the time to explore other

subject matter in the next few years, knowing that my paintings are cherished in homes around the world is a legacy I'm proud of. I make a living and operate a business in Cleveland, Ohio, as a full-time painter. I'm pretty lucky."

And that's the thing about painting portraits—it can be a good source of income for an artist. Seeking out an artist to create a custom portrait doesn't come cheaply. Some of the artists I spoke to mentioned that prospective clients often experience sticker shock at the cost, and don't seem to understand the amount of time, talent, and dedication that is required to paint a portrait. Sargent pointed out that "there are exponentially more portraitists than paying clients," making competition fierce.

And yet, many of these artists are busy with commissions. James Ruby explains on his website that due to the high volume of commissions he is currently undertaking, his exhibition schedule has had to be limited. And commissions for income allow some artists to pursue their other artistic projects. Arabella Proffer said that over the past ten years her practice has been divided: "abstraction for accolades and portraiture for survival."

The sheer number of artists in Northeast Ohio who make



Arabella Proffer, Cat in Red

portraits indicates that the practice is alive and well, including Susan Pomales, Tricia Kaman, Robert Hartshorn, Stanka Kordic, Loren Naji—not to mention the Pretentious Cleveland Portrait Artists, headed by Timothy Herron, who meet weekly to create portraits from a live model. They have so many people who want to pose for them that they're booking models for June.

The bottom line is that people are fascinated with their own images, and always will be. Whether or not the art world recognizes this work, many people still see the value of a traditionally-painted portrait. Judy Takács perhaps said it best: "Regular

people seem to connect quite well with art that depicts people in a fairly realistic way. They get drawn in by the skill, giving compliments that make you bristle ('It's so good it looks just like a photograph'...ouch), but then, after stumbling over that one, they may connect with the people you've painted, bringing their own lives and experiences to the connection they've made. They are touched, make a friend, think hard and want to hear the story. And, when the art you loved creating, goes out in the world and finds someone who loves looking at it...and it also makes that person linger, connect and think...that's the ultimate win-win." **C**



TIME TRAVEL

In a new exhibition at BAYarts, David King continues a series exploring a box of family photos

by Joseph Clark



Now that he's retired, David King has time to get to work. For three decades, King taught art in Chagrin Falls schools. He is proud of his students. "They make me look good," he says of them. And he puts his money where his mouth is: Throughout his Cleveland Heights home, he's hung works by Chagrin Falls graduates who've gone on to MFAs and arts careers.

Over his thirty years as an educator, King never stopped painting and displaying. His landscapes and still lifes appeared in HEDGE Gallery and the May Show at Lorain County Community College. But in the last year, he has assembled two solo shows at ARTneo and BAYarts.

"When you retire, you're busier than ever," King said.

Both exhibits develop a wholly new body of work, in which family portraits are transformed into scenes at once familiar and otherworldly. An elderly couple might hug and smile for the camera, even as they fade into ghostly transparency. A woman taking a siesta in a lawn chair shows no discomfort at the flames enveloping her torso and head. An indigo haze envelops a couch full of grandparents eating from TV trays.

The Bay Village exhibition was awarded to King after he won a CAN Triennial exhibition prize. At the time of the award, BAYarts jurors wrote,

"David King's paintings of everyday people in everyday situations reflect the quality and viewer engagement that is reminiscent of BAYarts' high standards for art education programming where figure and painting are taken very seriously. A career art educator, David's work will be featured at BAYarts in the highly trafficked main gallery, to inspire students and other visitors to discover a fresh way of painting traditional themes."

More recently, BAYarts Artistic Director Karen Petkovic described every King painting as operating on at least two layers. There is a top layer, the narrative of the original photographs. And then there is a general, thematic layer. By aestheticizing snippets from his own past, King activates viewers' memories of their own youth, and memories of unearthing family history. Petkovic attributed King's success in the second layer to his ability to compose scenes with the look and feel of "vernacular photography"—the untrained pictures taken by everyday people with mass market camera equipment.

"If you tried to stage it for the camera, you couldn't. It's so organic, and I feel like David's work has that energy to it," Petkovic said.

King's prize exhibit opens in April, and shares its title with King's ARTneo show: *Time Travel*. Most of the paintings at BAYarts will be on display for the first time, and continue the series King exhibited in ARTneo.

That series began after King's sister gifted him a box of family photos, movie reels, and negatives. King says the majority of the pictures were taken by his grandmother, Ruth Bevere. However, he suspects the camera passed between multiple hands at unnumbered family gatherings. The oldest photos date from the 1930s—long before his own birth—and the newest were shot in the 1970s.

Some of the images depicted an uncle who had recently passed away. Preserved on celluloid, King's uncle appeared younger than King had ever seen him. The experience was profound for King. It allowed him to reconnect with his family while also seeing them anew, literally. The photographs allowed him to see his kin as young men and women for the first time since his childhood—in some

cases, maybe the first time ever. It is easy to imagine King was flooded with long-dormant memories as he visualized childhood vacation spots, and drew faces he had not seen for years. "I get to know them a little better," King says of the relatives he paints.

Two locations serve as backdrops for King's various ancestors, aunts, uncles, and cousins. Firstly, wooded Canadian parks, collectively nicknamed "Camp Ohio." Secondly, the yards and driveways of suburban ranch homes, the sort which were built by the thousands in the postwar decades. The titles of the works in both *Time Travel* shows do not tell us who exactly is in the photographs. When we see a boy, we could be looking at the artist himself, a sibling, or family friend. This anonymity does not make us feel distant from King's family. Rather, it allows viewers to associate the nameless figures with people from their own lives, or even just the archetypes of childhood, family, and middle-class American rituals of gathering and celebration.

Time Travel does not simply translate photography into painting, or conjecturally reconstruct how black-and-white scenes looked in living color. King recombines and embellishes elements from his reference pictures, often situating his figures in magic realism scenarios. In one image, a canoe full of campers tilts upward and floats balloon-like over the surface of a river. In another, a firefighter takes a smoke break on the hood of a car, while across the street, flames leap out of a house's second-story window. The fireman's unattended hose spits flame across a driveway, and up the trunk of a tree. The tree's branches are hot pink, and reach toward a lime-green sky full of orange clouds.

Fluorescent colors enhance the already dreamlike atmosphere of *Time Travel*. King started using fluorescents as an underpainting. However, as *Time Travel* evolved, he let more and more of the fluorescents remain visible in finished paintings. King describes the bold colors and surrealism of *Time Travel* as "hooks": elements designed to catch and keep viewers' attention—a balancing act in which he tries to make paintings that are interesting and that audiences can imagine hanging in their homes. "I've seen paintings with shock value, but that I wouldn't want to live with," he said.) However, as he has worked on the series, the paintings have taken on new layers of meaning.

King has recently begun reading about the neuroscience and psychology of memory. The emerging scientific account of recall is humbling. Memories are not like books on a library shelf. They are not discrete, coherent packages of information sitting in a definite location, ready to be retrieved. Instead, they are stored throughout the brain and reassembled as needed. But the "reasembly" process is not exact. Parts of a memory may be lost or intermingled with unrelated experiences past and present. Omissions and alterations may or may not be noticed by the bearer of memories.

Like the most recent science, King's *Time Travel* makes us think about the value of memories we know are inexact. ■

Time Travel opens April 10 with a reception from 7:00 to 9:00pm. It will run through May 10 in BAYarts' main gallery, located at 28795 Lake Road, Bay Village. For more information, call 440.871.6543; or go to bayarts.net or davidkingpainting.com.

PREVIOUS PAGES: Fire Drill, David King, 48 X 68 inches.
FACING PAGE: Mom's Prom, by David King, 41 x 41 inches.



LOUIS BERNARD BURROUGHS JR.: THROUGH THICK AND THIN / PAINTING TOWARD A BETTER WORLD

by Douglas Max Utter

68

I was surprised by Louis B. Burroughs' works on canvas, after seeing photographs of a few of them in catalogs and on the painter's website. I knew they were big, but it's hard to imagine the impact of a large painting in real space. Several mural-like compositions, each ten and twelve feet long, were displayed down one side of the studio. They made the 1,200-square-foot, multi-pillared factory space with its banks of windows seem small. And here in person, the tumult and drama of their subject matter shouted at the eye from across the room, reverberating with historical echoes. This was ambitious art, powerful and foreboding even from a distance.

Burroughs himself is a relatively quiet, composed man, projecting inner peace (or at least the sangfroid of a good poker player). But his paintings are a different matter. They threaten, whisper and crash, measuring their impact in yard-long increments of pain and tumult. Burroughs manages to invoke hope and suffering, modeling the psychic flesh of history. And that was just the view on one side of the room. On the left, a bank of somewhat smaller paintings sang different, but not always quieter, songs about life and love and the foolishness of human beings: hard ballads about contemporary America's racism and environmental abuse.

Burroughs' downtown painting studio in Cleveland wasn't exactly easy to find. I ventured along a narrow back alley and finally located the right unmarked steel door, with Louis behind it, after which we climbed some stairs and continued upward in a rickety freight elevator. The building itself is one of those massive industrial structures of brick and concrete, punctuated by acres of unwashed glass window panes, constructed in Cleveland's manufacturing heyday about a century ago. Like other buildings in that neighborhood, it makes for a pitch-perfect old-school art studio experience. And in fact, many of the city's best artists live and/or work within a stone's throw. Louis Bernard Burroughs himself is an increasingly notable American painter, based primarily in northern Ohio, although he also has homes in Florida and Ontario.

As a practicing art journalist, I've made note of a few of his large and small paintings and sculptures, but haven't had occasion to write about them. More recently we became acquainted when we worked together on a remarkable





writing project (*Middle Passage: The Artistic Life of Lawrence Baker* by Louis B. Burroughs Jr., 2013), and I learned more about this unusual man. At last, a couple of months ago I was able to see a considerable portion of his mature work firsthand.

These days Burroughs is not only a writer and visual artist, but also an active presence at several significant African American museums. President of the board of the Safe House Black History Museum in Greensboro, Alabama, with collections and programming that chronicle civil rights activism in the central part of that state, he also has ties with the Sheffield Park Black History and Cultural Museum in Clarksburg, Ontario, where the history of families who escaped to Canada prior to the Civil War is preserved and revealed to contemporary visitors.

His dual passions for history and art have been in place since childhood, when he showed considerable artistic talent. Burroughs grew up in a predominately black community on the highly segregated East Side of Cleveland. Glenville in those years, as he has written, was an upwardly mobile community, and his primary education and early cultural experiences were well beyond the ordinary, for that era especially. His family home was located near Cleveland's Cultural Gardens, not far from the Cleveland Institute of Art, the Cleveland Museum of Art, and a number of other University Circle institutions. His interests in visual art, music, and literature continued during the early and middle years of his maturity, as he pursued an activist-oriented career as litigant and consultant.

Then in the late 1990s, he began his return to the practice of visual art. The natural trajectory of his life, along with the lives and careers of many other young people growing up in that time, had been interrupted at the outset by the Glenville riots of the late 1960s, followed by the racial tensions and intermittent violence of succeeding decades. Inevitably those events became integral to the emergent subject matter of his new paintings. Some of these were conceived on the model of great politically-inspired history paintings by artists like Jacques-Louis David and Eugène Delacroix, Théodore Géricault, and Francisco Goya.

Moving into the realm of twentieth-century influences, one very striking painting is an elaborate homage to Picasso's declaration of modernist independence, *Les Demoiselles d'Avignon*. In Burroughs' *Demoiselles de Cleveland* (2006), the "ladies of the night" are not so much prostitutes as handmaidens of death and transfiguration, mythic figures which incorporate not only elements derived from African sculpture, but also a human skull and a cow skull. These are renderings of actual artifacts, as it happens, which are still casually on display in Burroughs' studio, along with a silver chair also seen in the painting—a throne of electric moonlight.

In general, Burroughs' mature, usually mixed-media paintings are aesthetically and intellectually ambitious, executed on a scale to match. One of the largest is *Katrina* (2014), one of the mammoth paintings I had glimpsed—a rain-colored litany of disaster, commemorating the politically-fraught aftermath of

the 2005 hurricane. Another panoramic work nearly as big is *Nine-One-One* (2018). *Katrina* has a New Orleans-gothic tone, dominated by a snarling mother-figure nestling an infant in the crook of an elbow while pointing powerfully with her other, outstretched arm—as if hurling imprecations at the distant Bush administration. By contrast *Nine-One-One* is predominately abstract, constructing and deconstructing the unforgettable horror of that day in angular gestures as it depicts a plane wedged among the grid-like shards of the falling towers. The apocalyptic horror that Burroughs' painting evokes extends far beyond the horizon of that isolated act of terrorism. Burroughs says, "For me *Nine-One-One* has come to symbolize church bombings and burnings in the South." The two paintings, juxtaposed as they are in Burroughs' downtown Cleveland studio, are parables and warnings laying bare the destructive energies that have so far characterized 21st-century American history.

First Family of Color (2018) is a considerably smaller (30 inches × 36 inches), still powerfully explosive work which Burroughs painted not only to honor the Obama family, but also as an ironic response to the much-ballyhooed official portraits of the President and First Lady by Kehinde Wiley and Amy Sherald, unveiled in February 2018. Burroughs' painting disdains the self-conscious gravitas of those history-conscious works, finding its way into a type of vision and a sphere of significance quite different from hagiography. Sedimentary layers of paint accumulated on Burroughs' canvas give an ongoing account of painterly actions and reactions, hits and misses. Now, he says, "it's like tree bark," roughly grooved, resistant to comfortable interpretations or any but the least facile, most bluntly expressive depiction. The square of canvas has become a theater where something more important (even) than a picture of a president speaks aloud, truer than any mere likeness. *First Family of Color*—splintered and thick with handling and usage, marred by disinformation, ambiguously underwritten by doubt—tells of a trust shaken at its foundations. Then there is the fact that the work is, also, plainly beautiful, telling a subliminal tale of the interlocking, ongoing power of love.

Burroughs paints on canvas much of the time, using oil and acrylic paints and less conventional materials, like wax and clear acrylic gel—substances that carry their own optical and tactile potencies. His mid-size work *Lead Paint Poison People* (2019) presents a Phillip Guston-like complex of values and volumes rendered in an appropriately murky palette of grays and browns. But surfacing through this painterly vision, a kind of reef made up of semi-transparent congealed acrylic chunks catches the light, sparkling with unnatural radiance. The painting almost seems to shudder, as this streak of deadly-looking jewels pricks its skin.

Burroughs' tendency to expand into the third dimension is fully realized in an extraordinary series of works made of carved polyurethane foam. Among the influences he has cited in his writings about his art, Jean Dubuffet and Thornton Dial come to mind as precursors here. (Like Burroughs, both men were self-taught,



71

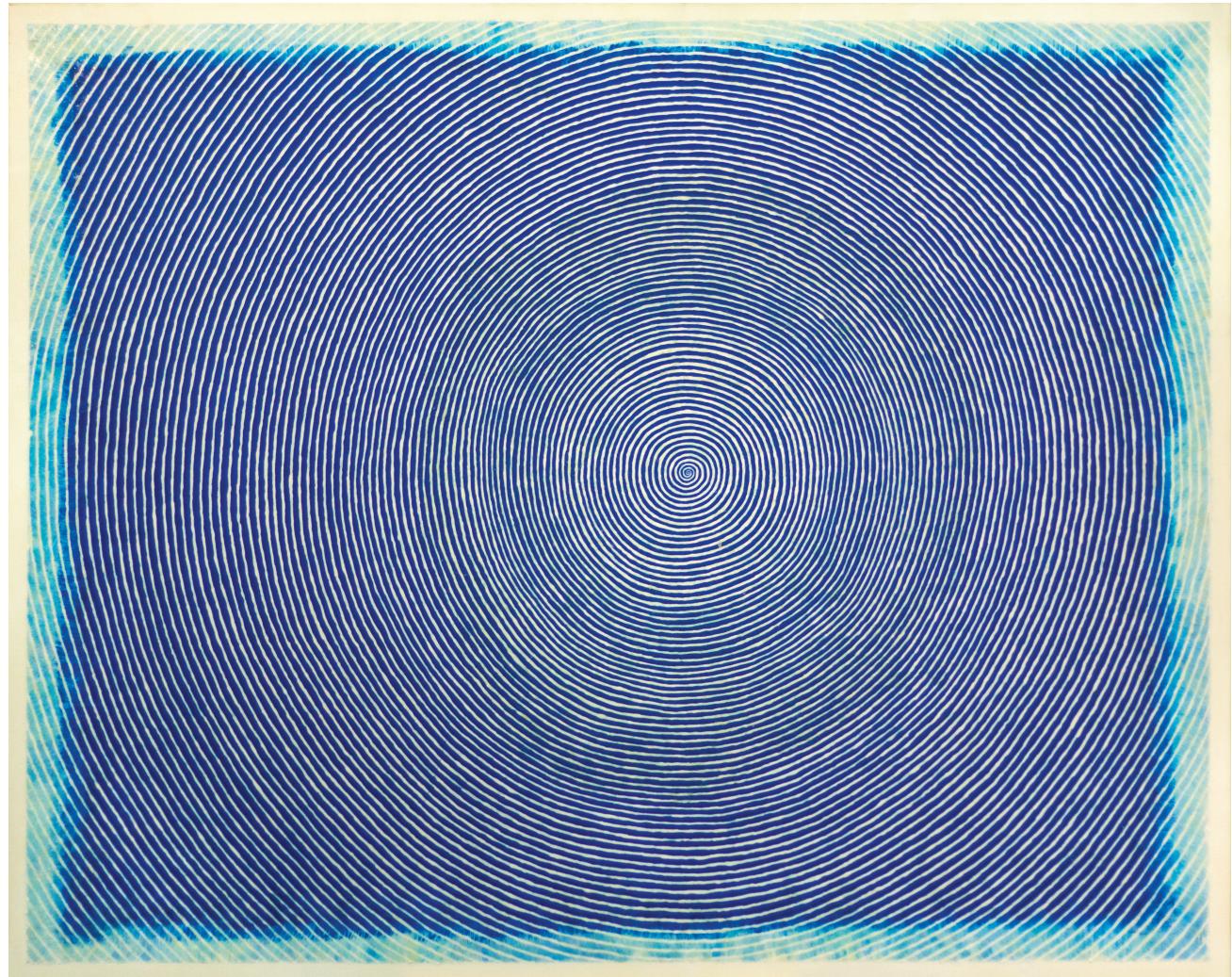
Works of Louis Burroughs. PREVIOUS PAGES: Desmoisselle Cleveland, 2006, mixed media on canvas, 60 X 70 inches. ABOVE: First Family of Color, USA, 2018, oil on canvas, 30 X 36 inches.

eminently self-directed artists who worked in diverse materials, often employing found objects.) Painted black, these rough figures sometimes loom overhead, or are closer to doll-size, but each conveys a sense of gravity of its own, fallen into Burroughs' hands from another dimension. Like cinders, they're lighter than they should be, as if they circled a different star. They are, clearly, burnt and disfigured, like victims of horrific racist hate crimes in our own era. And more than passing reference to the historical depth and transcendent strength of African art echoes in these blocky shapes; medieval and Renaissance visions of the Last Judgment also come to mind—writhing figures modeled by the aging Michelangelo, and by Rodin in the Gates of Hell.

Louis Burroughs is a prolific artist and a man of broad experience. Though much of his painting addresses themes that reinforce and continue his life-long commitment to black history and community, his work deals with even more, expressing much about our American contemporary world in all its complexity, mixing painterly beauty and humor into the visual tales he tells. Burroughs' essential subjects transcend simple anger and speak of the continuing necessity for a universal spiritual revolution in political and personal life. In that sense he is a painter of hope, or of the foundations of hope. He is a painter for the future. **C**

ARTISTS WITH DISABILITIES SPEAK

by M. Arendsee and M. Steinman-Arendsee



72

Our series on art and disability has discussed inclusion in the arts, accessibility in the Cleveland scene, and the historical disability stories hiding in plain view at the Cleveland Museum of Art. This fourth (and final) article features the voices and artwork of local disabled artists we've had the honor of speaking with.

Artists with disabilities exist at every level of the Cleveland art scene: curators, gallery staff, emerging and established artists. Cleveland is also home to many talented disabled artists working in relative anonymity.

Many artists hesitated to be publicly identified as disabled. Some worried they weren't "disabled enough." Others were concerned with potential repercussions. In the words of one artist

of color, "Publishing this [with my name would] only contribute to ostracizing myself even further—it can't be traced back to me in any way." Many asked to remain anonymous.

Disability itself can be a barrier to discovering work by disabled artists. Our community often exists under the radar, unknown even to each other, and all working with unique limits on physical and mental energy. In the hopes of creating further community and scholarship, we've created a Facebook group (Rustbelt Disability Aesthetics) and invite all to join.

Some of our respondents are significant figures in Northeast Ohio, while others are unknown. What they have in common is that their work has been shaped by the experiences of living with disability in a world dominated by the abled.



PREVIOUS PAGE: Auntie Nathan. Untitled, Acrylic on Canvas (48" x 60"). ABOVE: Christopher Pekoc. The Architecture of the Sky, Portrait of Jan Saudek (Blue with Bees), Mixed Media.

VISIBILITY

How do you navigate being "out" about your disability?

In disability aesthetics, a "big tent" approach is used—artists who have any physical difference, medical condition, or neurodivergence that impacts their work or life are part of the disabled arts community.

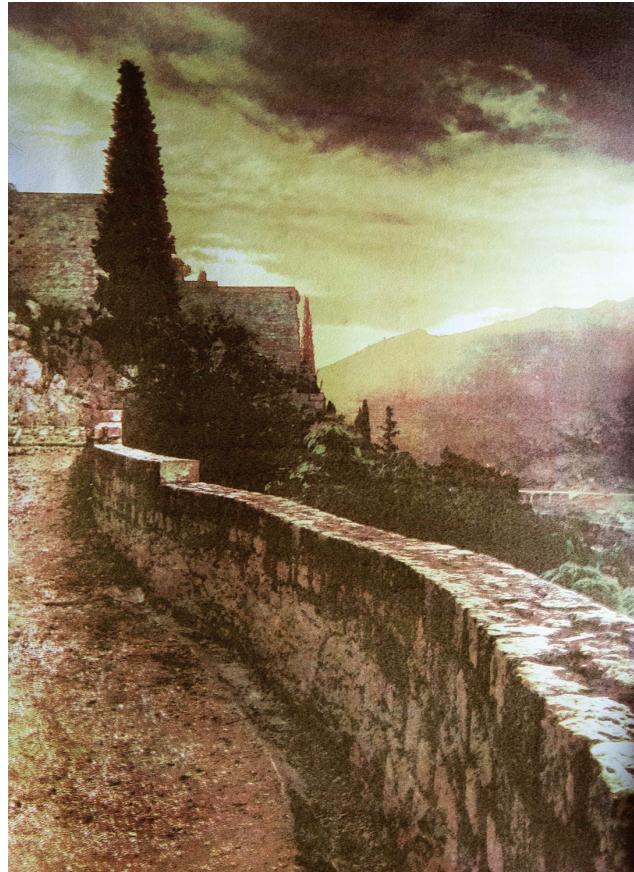
Most respondents said they don't actively hide their disability. Yet the majority also spoke of expending energy to appear abled (i.e., leaving mobility devices at home) or of masking their neurodivergence in public. "I never thought about disability as a thing to 'come out' about but you're right. It's like when I 'came out' as gay twenty years ago. I lost jobs but I felt better about me. I have no idea who knows." *Anonymous*

"I don't mention it and hope it doesn't come up." *Anonymous*

"Since I have a mobility aid, there is no way to hide it. I really dislike when people look through me to see where the artist might be—I've gotten to where I push enough that I look and act 'normal' (whatever that is)." *Becky Grasser*

"In addition to invisible health conditions, I'm part of a [Dissociative Identity Disorder] 'system.' The stigma is immense. Long, painful experience has taught me not to even tell otherwise trusted friends. This is the first time I've been allowed to speak as myself in regards to my work." *Hans*

"I am very open [but] I have invisible disabilities; I hide them well. People who don't know my diagnosis are often shocked. I usually do not experience the same variety of discrimination as visible disabilities. Rather, people downplay my struggle with my health because I'm pretty and brush it off as an excuse." *Chrystal Shofroth*



Becky Grasser. Kils Sunrise, 4 Color Gum Over Cyanotype

73

AESTHETICS AND DISABILITY

How does disability inform your work?

Many artists had difficulty formulating a response to this question (as an abled artist would struggle to explain how *lacking* disability informs their work). As one musician responded: "I'm disabled. I make art. How can that not be enough informed-ness?"

A majority began by saying their work was not thus informed—and yet, as they elaborated, they described many ways their work was deeply shaped by disability. After all, what artist's practice isn't intrinsically informed by their experiences?

Respondents spoke of how physical limitations curtailed their working hours and/or required them to create new working methods or styles. (Adaptation of method is found in many historical accounts of creators whose disability drove innovation in their field.) They also spoke of disability as a guiding force directing them towards their creative vocation, either due to limiting other pursuits or because of its therapeutic qualities. Some discussed how their content directly addresses disability.

"Often I have to evolve my creative processes to accommodate the particular flaring disability." *Chrystal Shofroth*

"I have to work really hard to not let [disability] interfere. There is loads of planning ahead. I had to make sure my process was not



Chrystal Shofroth. *The Vestal Virgin Fire in My Heart*, Encaustic and Mixed Media

time-sensitive so that, if there was a medical issue, I could still get back to what I was doing without any loss." *Becky Grasser*

74

"My symptoms are difficulty with math, spelling, and logic questions. I never enjoyed these things anyway. What I really enjoyed was making things. I was lucky to be able to trade these things I felt were less-desirable traits for the excitement of making things. My disabilities steered me away from my weaknesses and allowed me to focus on my strengths." *Christopher Pekoc*

"Anxiety and depression, believe it or not, fuel my creation." *Sean Dodrill*

"I visually and mentally see things differently than other people do. That shows up in my artwork; most probably think it's just creative license. I wonder if they sometimes know that I'm showing them my own type of realism. Would they still like it?" *Anonymous*

"Creative art offers freedom to 'try on' different roles; the freedom to speak in another's voice has a profound power for those who must live in hiding. As long as art may engage in fiction, it provides a chance for true honesty—a diary of the unspeakable self. [Art] is the only thing entirely honest in my relationship with the external world—a manifesto of my own existence: *creo ergo verus sum: I create, therefore I am real.*" *Hans*

"When I get overwhelmed [as an autistic person], I try to express myself by creating art. I let my feelings flow through art." *Katie Harroff*

"INSPIRATION" AND CALLS TO ACTION

What is Northeast Ohio doing right, and what do we need to work on?

Several artists gave shout-outs to the Ohio Arts Council and VSA Ohio (the state organization on arts and disability), which provide grants for disabled artists and disability-related programs. Some noted an increased art-accessibility effort. In the words of Becky Grasser, "There does seem to be some increasing awareness that we are here. There are still places that are

pretty bad, but progress is occurring."

Lack of accessible venues and studio space was a leading frustration for people with limited mobility. For others, there were two primary, related concerns: First, that networking is central to art-world success, something impacted by physical inability to attend events, communication difficulties, or neurodiversity-related social challenges. Some reported prejudice ("designed to frustrate you to the point you quit"), particularly among multiply-marginalized artists such as those who were people of color, older, self-described as "unattractive," or queer/gender-nonconforming.

"I've always had trouble meshing with people and making contacts. So that's really it. I don't fit into any groups so it's hard to find people to back me." *Sean Dodrill*

"It's hard to keep working when people react negatively to who you are as an artist, not the quality of the work. I've shared self-portraits and had people say they were 'too dark' or ask for a 'trigger warning' because there were medical devices. People want the choice to never even see a disabled person." *Anonymous*

The second primary concern was financial. The average SSI disability income is under \$700/month, so paying application fees can be impossible. With limited networking opportunities, invitational shows are often equally inaccessible.

Several artists made concrete suggestions to improve disability access to networking and shows.

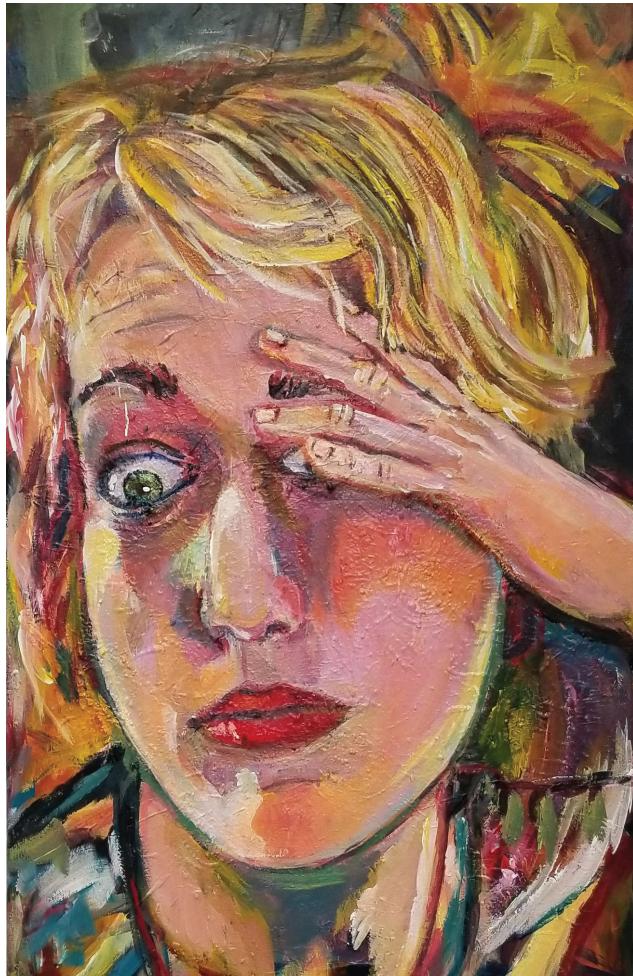
"Put disabled folk on your boards, and then listen/react when they say something isn't working. People have art that has deep roots in their own disabilities. Please don't put that off as [just] a 'special show'—let us participate in all the conversations." *Becky Grasser*

"I would encourage galleries to waive fees for artists with disabilities." *Chrystal Shofroth*

"If you're going to have a separate prize for disabled people, treat it in the same way you would a prize for the 'best work by a woman artist'—as a serious award. Don't disqualify people who are 'too good.' If every other category has prize money, this one should also—not something insulting like a smiley face sticker. Consider having the judge actually be disabled. When you make notes to invite winners to your next show, also invite that disabled artist." *Anonymous*

"My pet peeve is when these shows prioritize the perspectives of doctors, family members, and healthy on-lookers, at the expense of the narratives of the people actually experiencing these things. Nationally, I've seen shows that had themes of recovery, trauma, addiction, or disability, in which, despite the presence of many stunning works by disabled people, all awards and press representation went to non-disabled artists who were talking about the issues secondhand. What to do instead? Celebrate self-representation, agency, and the uniqueness of disabled voices." *Hans*

"We need venues that are unbiased. We need to be judged by a panel of people who are representative of all races living in



Katie Harroff. Detail: *Frazzled*, Acrylic on Canvas (18" x 36")

our communities. We need art venues that respect our physical handicaps and that welcome us. We need more minority-owned and -managed art venues. Or even better, we need a diverse group of people to create a true collective of all artists from all races and all circumstances that is unbiased and nurturing.”

Anonymous

Among the artists we spoke to whose disabilities prevented fulltime or non-studio work, the majority had been forced to “drop out” of the fine arts scene as a matter of survival—even if they had been on an upward trajectory. However, many artists, even those who expressed profound frustration with the system, retained their faith in the work itself.

What advice do you have for other disabled artists and audiences who share your condition?

“Don’t give up no matter what.” *Sean Dodrill*

“Half of my job used to be paperwork and filling orders. [Find an abled person] to do your busywork—then use the time to double your output. Or use Instacart and never leave the house. In the time you would’ve spent shopping, do your paperwork.”



Sean Dodrill. *Untitled*, Ink on Paper

Nathanyel Summers

“Don’t worry about what others say; the work has to say your message, not theirs. Talk to the community. Explore finding aids/ workarounds that help you and be creative. If your process is ‘messy,’ embrace it, have fun, and find your peer group that will help balance things without judgment.” *Becky Grasser*

“Don’t be an artist if you want to be rich; be an artist because it’s who you are. Don’t give up if something you’re trying doesn’t work for you because of your physical limitations; evolve your goal.” *Chrystal Shofroth*

“Making art is exhausting and will take up so much of your energy and time. People will tell you that with your fatigue or illness or poverty, you shouldn’t waste it. But here’s what’s important: it’s your time. You get to use it however you want. You have no obligation to make art. But if you want to make art and wear yourself down ‘til you’re crying in pain, do that. It’s your time. Only you get to decide what to do with it.” *Anonymous*

“[We] should band together. Some artists may feel that their disabilities make them inferior to others. They are not alone and they are not inferior. [Calling] attention to artists with disabilities over the centuries, some of whom are highly celebrated, is helping contemporary artists with disabilities realize they are part of a much larger and celebrated community. Being part of that larger community brings with it hope and the feeling that you can succeed. Hope that things will change. Hope that things can get better. Hope that your work may also be celebrated.” *Christopher Pekoc* 

This is the final article in a series of four about the experience of artists with disabilities in Northeast Ohio, presented with support from the Ohio Arts Council.

The authors can be contacted by email at CripplerpunkArt@gmail.com and welcome you to join the new Facebook group: [Rustbelt Disability Aesthetics](#).

KENT STATE: FOUR DEAD IN OHIO

A Review of the Latest Graphic Novel by John "Derf" Backderf

by jimi izrael

Kent State: *Four Dead in Ohio* by John "Derf" Backderf is a graphic novelization of the four days leading up to the Kent State Massacre of May 4, 1970, where bystanders were shot by the Ohio National Guard, which had been called upon to suppress student protests of the war in Vietnam. Derf is a storied underground comic-book artist, but this will be his first epic from ABRAMS—the publisher of Jeff Kinney's *Wimpy Kid* books—just in time for the fiftieth anniversary of the shooting. We shouldn't judge him for that, but inevitably someone will. Not me though.

The May 4 incident, to my mind, marks the death of white innocence as the sons and daughters of post-war middle America discovered the lengths their parents would go to maintain the status quo and eliminate free love, free thought, or discord with the establishment. It's one thing watching Black America dodge police bullets, dog bites and water hoses because something about us believes this to be a necessary evil of the social order. But when the Kent State Massacre went down, the lengths the quiet majority would go to keep hippie kids off their lawn became apparent.

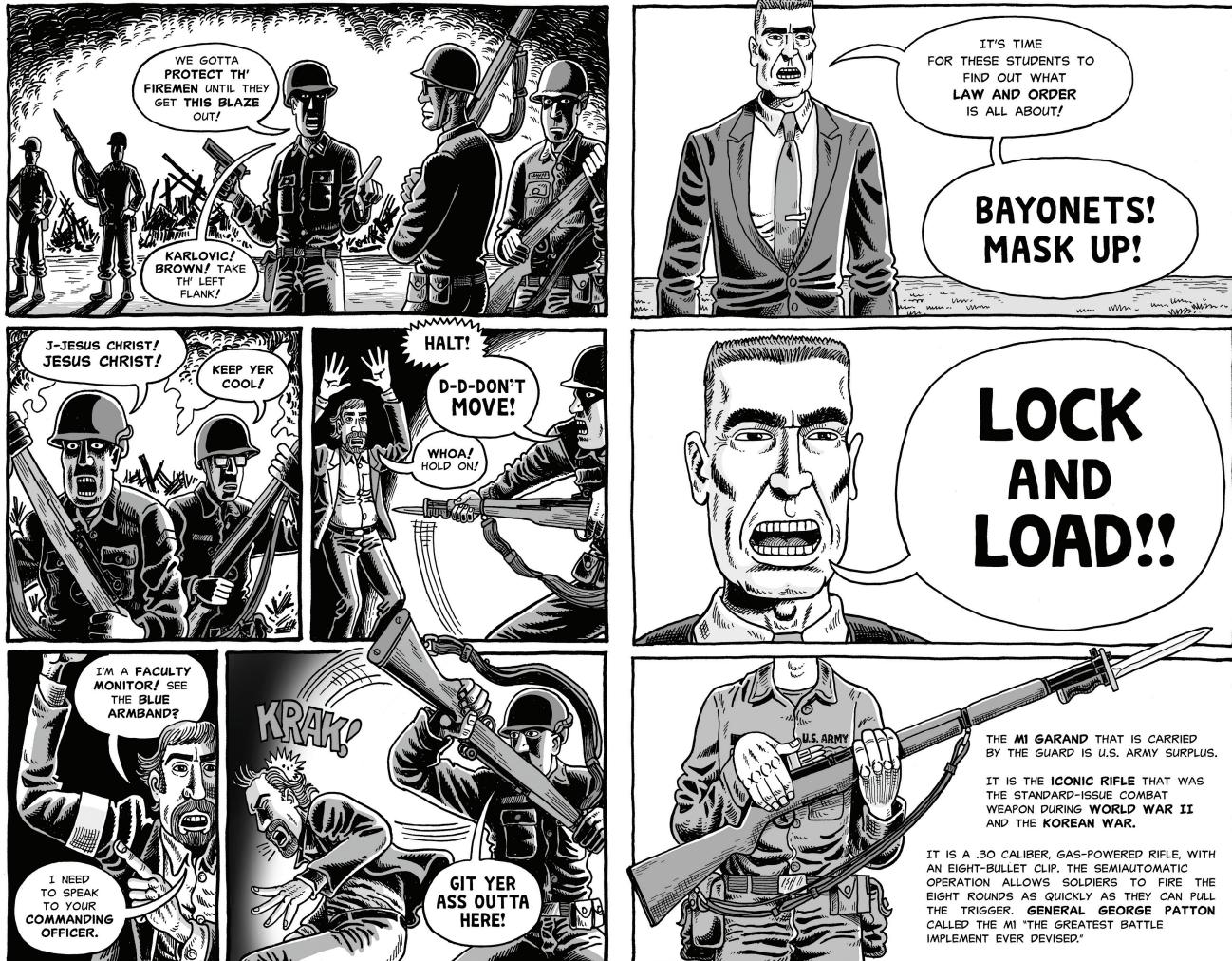
With *Kent*, Backderf illustrates clearly in service to the story, and not himself. Backderf writes and illustrates this tale, and I think first-person is his strong suit, though we don't get enough of that here—as he appears as his younger self and leaves us early in the going, preferring to hand the story to his four protagonists. This is an artist's graphic novel. Backderf's brilliance—like artist Peter Bagge, Frank Stack and Cleveland's ink-master Gary Dumm—is his choice of what he decides not to put on the page. I love the determination to avoid cliché and showy visual exposition that you'll sometimes see in graphic novels like this—pop-culture icons and interpolations of famous photos. None of that here. Backderf takes care to know this world and preserve it. This is all beef, no fat.

Backderf takes on the role of the journalist as he paints scenes and gives us all the facts, and that approach serves him particularly well with the inserts, wherein the story must stop while specs are given and key facts are explained. But paradoxically, journalists—trained objectivists, in theory—aren't always the best storytellers. In their determination to get the facts right, they can miss the soul of The Thing, and that hit and miss is in *Kent*. Irksome for me was, in a region of dialects—on a college campus no less—no character has a voice of their own, causing the dialogue and laborious (but necessary?) exposition to read flat. This is a weakness of the book, if there is only one.

I have a great affinity for regional quirk, verbal farts, and vernacular tics, and I feel a naturalistic approach may have read better here. But I understand why he may have avoided that tactic, out of some duty to the material. Granted, I may have brought my own expectations to the work. *Kent* isn't like *Trashed*, *My Friend Dahmer* or *The City*—works I know and







Pages from *Kent State: Four Dead in Ohio*, by John "Derf" Backderf, Hardcover, 288 pages. Expected publication: April 7th 2020 by Abrams ComicArts. Images courtesy of Abrams ComicArts and John Backderf.

love, that read as if he took care to capture the voices in his ear. There are some interesting nods to local short-hand, but I do not hear a college campus on these pages. I do not even hear the Midwest. I hear a journalist's notebook with various transcriptions and citations thrown in at the editor's behest.

There is some characterization in the exposition, but I like to see characters do their own lifting without relying on throwing facts about their lives at us. I like to learn about characters through their word choices and peculiar slang. With *Kent*, maybe he felt the weight of having to tell a hard, painful story, and did not want to screw that up by being too clever. I dunno.

I am not in any way comparing his voice in previous books to this one, though I've heard him capture the voices of characters in compelling ways in other works. *Kent* isn't that, and that may not be a bad thing. *Kent* is a very serious book, an essential testimony, written with care, drawn in blood. That might be melodramatic, except the anguish is palpable: his emotional investment

in this work is clear. Whether that is good or bad depends on why you picked up the book in the first place.

If there is a problem with the stories told here, its that every yokel of a certain age can tell you where they were when the shootings happened, and, if you let them tell it, they were ALL there, dodging bullets in protest of The Man. This to say, while "Kent's" perspectives offer some insight, it is consistent with others you are likely to hear or have heard before. The Hough Race Riots remain a footnote to this incident, even though they set the stage for it. I wonder what interior narrative Mary Ann Vecchio and photographer John Filo may have to offer, because they both, in real life, end up being all of us: minding their own business, shocked into the epiphany of a country they thought they knew. That exploration is missing.

To be clear, this is a marvelous story, well-told and well-researched with heart. The art is amazing. It is not devoid of soul, but, *Kent* lives mostly in the moving illustrations and not the script. ■



WORKING IN THE UNIVERSE

Remembering Chappelle Letman Jr. (December 21, 1950–January 15, 2020)

by Douglas Max Utter

Asculptor works not only to shape a chunk of stone, but also to soften the terrible hardness of the world, downshifting the deeps of time and space toward human understanding. Chappelle Letman Jr., an African American artist born in Brooklyn, New York, who became totally blind when he was 41 years old, went on in the remaining three decades of his life to develop the skills and great patience needed to find his way through each day.

In part he accomplished this feat by chipping into, around, and through the blocks of alabaster and limestone that formed a new basis for his artistic journey. Over time he became both brilliant, and nimble. Getting to know him, I learned that this stocky, handsome man in wrap-around shades was notably sure-footed, climbing confidently into buses and friends' cars, walking—usually alone—around the neighborhood where he lived on Cleveland's West Side. He seemed at ease even in galleries and cafes he'd never entered before—rarely faltering, never afraid. Sometimes I wondered if his hundred-pound blocks of stone were, for Chappelle Letman, maps of a kind, guiding and teaching him his fluency of response, making possible an acceptance of the world as it is, in darkness and in light.

The night I met him, he was on the arm of a woman who was perhaps his closest friend, fellow artist and model Tanya Cook. Tanya had told me about Chappelle and I was excited to finally meet him. The occasion was a show at the Artists Archives of the Western Reserve, and as I remember, one of his alabaster carvings was on display. It was a three-foot sculpture—a spare, elegant piece that seemed to hint of tall bridges, air travel, and absence. I thought the work was amazing: not because it had been hewn by a man who was completely blind, but because it was a work of great skill and beauty, conveying profound emotional experience.

Over the next fifteen years, Chappelle amazed and moved me many more times. Indeed, I came to expect some level of real inspiration from him. He worked at various studios around town, sometimes under the auspices of the Cleveland Sight Center, or at the Cleveland Institute of Art. There was even a period of several years when he and another remarkable sculptor, Tom Yody, were guests of Giancarlo Calicchia (one of our town's most eminent and ambitious artists in stone) in one of his studio spaces.

But when Chappelle asked his friends to weigh in on a current project, that generally meant going over to the small, dimly-lit

apartment near Fulton and Memphis Avenues, where he lived for the final decades of his life. I would shout out his name into the dark and wait, generally in the living room sitting on his couch, while he made his work. I tried to make out his latest creation in the deep gloom from where I sat. He worked on a sturdy table in the dining room. That's where he spent much of his time, communing with large and small pieces of limestone or alabaster, using a mallet and chisels, plus other equally time-honored tools for sanding and finer shaping. Sometimes I watched for a few minutes as he worked tentatively along the edge of a nearly-completed sculpture. He suffered from arthritis; his hands were often swollen and aching, but his fingertips retained their sensitivity. His strong arms and shoulders added grace to the probing, evaluating motions as he felt the rock changing, and considered how to join the forces embedded there. I know he sat or crouched around the table for hours into the night, or all through the rainy days that he loved (as he often told his friends), driving the chisel one measured blow at a time.

As a very young man, Chappelle Letman showed outstanding artistic talent. He attended Albert Pels Art School (in the historic Ansonia building on New York's Upper West Side), then moved on (at age 14) to the Pratt Institute. By 1969 he had attended classes at the Art Students League in Manhattan, and in 1970 he was an artist-in-residence at the Studio Museum in Harlem. In the early 1970s, Chappelle travelled to California, where he studied visual art, earning a BA from California College of the Arts in 1973. Later in that decade, he travelled to Fairbanks, Alaska, and worked for several years as a sign painter at nearby Army base Fort Wainwright. For the rest of his life, he remembered days hiking in the mountains and nights camping in a tent. He watched the Northern Lights, unfurled like a magnetic flag, vibrating across the sky like sound made visible.

Chappelle was being treated for glaucoma (a common, still incurable disease of the optic nerve) in New York in 1992, when his beloved mother died. Blindness overwhelmed him very suddenly just two days later. Within a few months he was receiving specialized instruction in life skills for the blind in Los Angeles. Then in 1996 he travelled to Cleveland to be near friends, and soon began a long and beneficial association with the Cleveland Sight Center. It was with a CSC group that he visited the Sculpture Center in 1999—another day that changed his life. The exhibit at the University Circle institution was a show of Cleveland artist





82

PREVIOUS PAGE: Sculptor Chappelle Letman, at home, as photographed by Douglas Max Utter. ABOVE: *Night Flight*, sculpture by Chappelle Letman in alabaster, 20 X 14 X 8 inches, date unknown, circa 2005

Bruce Birel's twisting, curling, tubular stone sculptures. Most importantly, it was a hands-on event, and Letman could feel the textures and shapes, the life-like motion of Birel's pieces as they redefined their patch of space. He writes that he wept at the revelation which these works communicated: His sense of touch was, like his sight, a tool that he could use to make art again.

Soon he enrolled in a class at the Cleveland Institute of Art and met a person of profound importance to his art and his life, Cleveland sculptor and educator Kim Bissett. In her class, he developed ceramic sculpture techniques. The other students were non-professionals—neophytes. Naturally Letman stood out in many ways. He was the only one who was blind, but it was also clear to Bissett from the first night of their acquaintance that he was a kindred spirit—lively, insistent, driven. Before the session was over, they were talking like old friends and laughing like mad. The other students' jaws were on the floor. Bissett says, "I knew that I had a superstar!" Pure talent flowed from his hands, and he could do things that seemed almost uncanny, hollowing out tall works prior to firing in the kiln—real feats of balance and sensitivity, of attention and response to materials, to the poise of an isolated form.

After he began working in stone, often at Bissett's studio, Letman began to receive some regional and national attention: two Ohio Arts Council awards (including the coveted Excellence Fellowship in 2007), exhibits in Key West and Louisville, Kentucky, shows at Lakeland Community College, HEDGE Gallery, and University Hospitals. Wider fame eluded him in life, but fame can rise from the grave of an artist as remarkable as Letman.

Chappelle Letman had many friends in the art scene here in town, including myself. Our mutual friend, Loren Naji, showed Chappelle's sculptures in his own gallery. Others advocated tirelessly on his behalf. Ashley Menken curated several shows for him and is working now to keep his unusual genius in the public eye. But it may be that Kim Bissett was the confidante with whom he shared the most about his art and his fears. And there is one point that she stresses:

"He did not make these sculptures, do all these things, from lack," Kim insists. "He wasn't compensating for anything. He was deep, he was funny, and his work was about the power of choice-making, was proof of it. He was a warrior."

Chappelle told her: "There are no walls, I'm working in the Universe." ■

CAN21 TRIENNIAL —

CURATORS, VISUAL ART

CURRENTLY UNDER CURATION, the Cleveland Museum of Art / Cleveland Public Library's curatorial mastery program for students, led by artist Darius Steward and Sabine Kretschmar.

DARIUS STEWARD

Artist, FRONT International Cleveland Triennial for Contemporary Art (2018), MOCA Cleveland, William Busta Gallery, Tregoning and Company, BOnfoey Gallery / Thomas French Fine Art, BFA, Cleveland Institute of Art, 2008; MFA, University of Delaware, 2010, Program Manager, Currently Under Curation, Cleveland Museum of Art.

SABINE KRETSCHMAR

Education Art Collection Manager, Cleveland Museum of Art, and Master Teacher, Curatorial Arts Mastery Program, The Cleveland Museum of Art; previously executive director of The Shaker Historical Society and Museum, and Assistant Curator of Prints, The Cleveland Museum of Art. MA / Art History & Museum Studies, Case Western Reserve University; BS / Art History, University of Wisconsin-Madison.

THEA SPITTLE

Curatorial Fellow, Museum of Contemporary Art, Cleveland; previously: Curatorial fellow, Live Arts Biennial, Fischer Center for the Performing Arts, Bard College, Annandale-on-Hudson, New York; curatorial fellow, SOMA Summer / Mexico City. MA, Center for Curatorial Studies, Bard College, 2019; BA, Art History and Hispanic Studies, Hamilton College, 2012.

KRISTIN ROGERS

Artist (JayJay Gallery, Sacramento; DIRT Gallery, Kansas City; Miami International Art Fair, South Beach; MOCA Cleveland); Curator, Newsense projects, Lakewood; curator / education program manager, The Progressive Collection, Cleveland; Trustee, SPACES Gallery, Cleveland; co-director of the alternative cooperative, Cultural Machine Complex, Cincinnati.

HECTOR CASTELLANOS LARA

Artist / Cleveland Museum of Art Parade the Circle; Founder and organizer / Dia de Muertos Cleveland at Cleveland Public Theatre; co-founder / Artistas Latinos Unidos; exhibit coordinator, Escuela Popular, Cleveland; Exhibitions and workshops at Cleveland Museum of Art, Playhouse Square Foundation, Young Audiences, Beck Center for the Arts, Immigrant Worker Project, International Community Council, The Arthouse, Case Western Reserve University, International House of Blues Foundation, MetroHealth Center, and Broadway School of Music and the Arts.

DETAILS, VENUES & APPLICATION COMING SOON

JULY-AUGUST

SPRING 2020 EVENTS

by Anastasia Pantisios

CONTINUING EVENTS

THROUGH MARCH 14

7th National Collegiate Handmade Paper Triennial
MORGAN CONSERVATORY

THROUGH MARCH 15

The Distance of the Moon
AKRON ART MUSEUM

THROUGH MARCH 17

Celebrate Women's History Month—From WOMAN XIII...created by women, for women and about women.

Curated by Mary Urbas.

THE GALLERY AT LAKELAND

THROUGH MARCH 22

AMALA: She Could Not Stay (in Their Black Bodies)

"This work examines the relationship between loss, displacement, relocation and the cost of accumulated histories on black gendered bodies that birth," says Cleveland visual artist/writer/educator M. Carmen Lane about her new show. The mixed-media installation uses FEMA body bags to suggest the dual role of water as a womb and a tomb; it explores loss and dislocation, and confronts the legacy of slavery in influencing such outcomes as minority infant mortality.

PRAXIS FIBER WORKSHOP

THROUGH MARCH 22

Fuse: New Works by Deb Pinter
MASSILLON MUSEUM

THROUGH MARCH 28

The Me I Seldom Share, a Portrait Project by Don Parisson
ARTISTS OF THE RUBBER CITY BOX GALLERY

THROUGH MARCH 30

Work by new faculty member E.J. Bocian III
ORANGE ART CENTER

THROUGH MARCH 31

Evita Tezeno: Whimsy
FRAMED

THROUGH APRIL 2

Women in Conversation: Work by Gail Crum, Jill Milenski and Gayle Pritchard

*Closing reception 4-7 pm
Thursday, April 2*

LORAIN COUNTY COMMUNITY COLLEGE
STOCKER ART GALLERY

THROUGH APRIL 3

John W. Carlson: Blues: New Paintings, with photography by Shari Wilkins
HEDGE GALLERY

THROUGH APRIL 4

Chicks with Balls: Judy Takács paints unsung female heroes

ZANESVILLE MUSEUM OF ART

THROUGH APRIL 5

Creative Roots: Celebrating Ohio Through the CMA Collection
CANTON MUSEUM OF ART

THROUGH APRIL 11

Timeless Vision: Earth, Sea, and Sky
THE GALLERIES AT CSU

THROUGH APRIL 12

Proof: Photography in the Era of the Contact Sheet

For photographers who worked in the era of film and negatives, this exhibit will be a nostalgic journey back to the time when contact sheets provided them with a tool to see all their exposures laid out so they could pick out the winning shots. For nonphotographers, this exhibit of almost 200 contact sheets and finished prints is heavy on celebrity photographers such as Irving Penn, Philippe Halsman and Richard Avedon, giving viewers some insight into what it took to get that iconic image of Marilyn Monroe, Salvador Dali or Groucho Marx.

CLEVELAND MUSEUM OF ART

THROUGH APRIL 12

Table for Two
CONVENTION CENTER GALLERY

THROUGH APRIL 15

The Garden of Old Age
Poetry by Nina Gibans, photography of Shaker Lakes by Abby Star

GEORGE S. STREETER GALLERY @ JUDSON PARK

THROUGH APRIL 16

Human Figure exhibition and art sale
CUYAHOGA VALLEY ART CENTER

THROUGH APRIL 18

Trade Marks II

Co-hosted by Worthington Yards residents Geno Apollinaire & Trevor Yasinow

WORTHINGTON YARDS

THROUGH APRIL 19

Members Show 2020
HEIGHTS ARTS

THROUGH APRIL 20

Bellamy Printz: Time Elastic monoprints
FOOTHILL GALLERY
OF THE PHOTO SUCCESSION

THROUGH APRIL 24

Submissions accepted March 1-April 24
The Sixth Annual Peer Show
juried exhibition

Show dates June 5-July 18
CLEVELAND PRINT ROOM

THROUGH APRIL 30

International Artist Residence: Alberto Daniel Zamora Bravo

Aguafuerte Taller, Santiago de Chile
ZYGOTE PRESS

THROUGH MAY 1

Community: Together We Can: 2nd Women's History Month Student Art Showcase

URSULINE COLLEGE WASMER GALLERY

THROUGH MAY 17

Margaret Kilgallen: that's where the beauty is.

San Francisco-based Margaret Kilgallen was trained as a printmaker. She combined influences ranging from graffiti to southwest American folk art, with a strong interest in lettering and signs, in her mixed-media pieces, which have a deliberately rough-edged handcrafted quality. Kilgallen passed away from breast cancer in 2001 at age 33 just as her work was starting to attract attention. MoCa's chief curator

Your easy, chronological guide to what Northeast Ohio galleries and museums have coming up in the next few months. More information about many of these exhibits can be found elsewhere in the pages of CAN. Enjoy the shows!

Courtenay Finn came to the institution in late 2018 from the Aspen Art Museum where she created this show. It features pieces from West Coast institutions and previously unseen works from Kilgallen's estate.

MOCA CLEVELAND

THROUGH MAY 17

Signal Noise: Aaron Rothman
TRANSFORMER STATION

THROUGH MAY 17

Temporary Spaces of Joy and Freedom
MOCA CLEVELAND

THROUGH MAY 24

Afterlives of the Black Atlantic

Works by artists from Africa, Europe, and the Americas explore impacts of the Atlantic slave trade and its unresolved legacies.

ALLEN MEMORIAL ART MUSEUM

THROUGH MAY 24

Elias Sime: Tightrope
AKRON ART MUSEUM

THROUGH JUNE 14

Tiffany in Bloom: Stained Glass Lamps of Louis Comfort Tiffany
CLEVELAND MUSEUM OF ART

THROUGH JUNE 14

Ukiyo-e Prints from the Mary Ainsworth Collection
ALLEN MEMORIAL ART MUSEUM

THROUGH JUNE 28

Ilse Bing: Queen of the Leica
CLEVELAND MUSEUM OF ART

THROUGH JULY 12

Boredom Aesthetics: The Early Videos of Zhang Peili
ALLEN MEMORIAL ART MUSEUM

THROUGH JULY 19

The Enchantment of the Everyday: East Asian Decorative Arts from the Permanent Collection

Glimpse into a different world where the everyday object became something magical in the hands of artisans working in gold, ivory, jade, and cloisonné.

ALLEN MEMORIAL ART MUSEUM

THROUGH JULY 26

Golden Needles: Embroidery Arts from Korea
CLEVELAND MUSEUM OF ART

THROUGH JULY 26

Monkeys, Apes, and Mr. Freer
ALLEN MEMORIAL ART MUSEUM

THROUGH AUGUST 2

Ana Mendieta: Ochún

Legendary, groundbreaking Cuban-American artist Mendieta was one of the few women working adjacent to the macho conceptual/land art scene of the '60s & '70s. She brought a distinctly womanly viewpoint to that work, which drew on video and performance art to center the female body and its concerns. The 1981 video Ochún is one of a series which used organic materials to suggest the female form; in addition, Ochún is dominated by water imagery to evoke a link between her native country and her adopted one.

CLEVELAND MUSEUM OF ART

THROUGH AUGUST 9

Objects to Be Destroyed
AKRON ART MUSEUM

THROUGH AUGUST 20

A Graphic Revolution: Prints and Drawings in Latin America
CLEVELAND MUSEUM OF ART

THROUGH SEPTEMBER 6

Laura Owens: Rerun
TRANSFORMER STATION



Sculptural installation created during Art House's Urban Bright Stewardship Program at Denison Elementary.



Matthew Gallagher, *Growth Mantra* (detail), encaustic on panel 30 x 30 inches, 2019. Gallagher is featured in a solo show April 17 - June 5 at HEDGE Gallery. Image courtesy of the artist and HEDGE Gallery.

6 **CAN Journal Spring Issue Launch Party**
6-8 pm
MORGAN ART OF PAPERMAKING CONSERVATORY

6 **Walk All Over Waterloo**
6-9 pm
WATERLOO ARTS DISTRICT

6 **Members Show 2020**
Reception 6-9 pm
Through April 19
HEIGHTS ARTS

10 **Human Figure Exhibition & Art Sale**
Through April 16
CUYAHOGA VALLEY ART CENTER

12 **40th Street Studio Works: Helen Frankovits Libens, Johana Page, Lucette Johnson, Susan Donovan Lowe**
March 12 - April 30
Reception 5 - 7 pm March 12
AMERICAN GREETINGS GALLERY W

13 **Andy Sweet's Shtetl in the Sun**
In the '70s, before money and gentrification, Miami's South Beach was a refuge for elderly Jews from the north, many of them Holocaust survivors. That culture was captured by documentary street photographer Andy Sweet, a Miami native who began the project in 1977. He intended to work on it for the next decade, but he was murdered in 1982, and his negatives were lost—and later found by his family and restored. Many of his images, which—unusual for the era—were in color, became the 2019 book *Shtetl in the Sun*. This show features a selection of those photos.
Opening reception 5-8 pm March 12
Through April 17
CLEVELAND PRINT ROOM

13 **Walkabout Tremont**
6-10 pm
TREMONT

13 **Exhibition: Genius loci_toward understanding of place**
Tressa Jones and Arron Foster
Reception 6-8 pm
Curator Talk 6:30 pm
Through April 17
ZYGOTE PRESS

14 **ABC Chili Cook-Off**
1-4 pm
ART HOUSE

18 **The City of Hope documentary screening**
5-8 pm
Doors open at 5 pm; event starts at 6 pm
TRI-C METRO CAMPUS MCC 201

20 **Third Friday**
5-9 pm
78TH STREET STUDIOS

20 **Oppositions: The Secessionists vs. The Cleveland Society of Artists**
Through May 15
ARTNEO

20 **Spotlight: Stephen Calhoun**
Reception 6-9 pm
Through May 3
HEIGHTS ARTS

20 **Intimate Regard**
Reception March 20
Through April 29
VALLEY ART CENTER

21 **Encore: Act 2**
7-10 pm
BAYARTS

21 **Art/Ventures Studio Talk and Tour**
Meet at Worthington Yards for a talk with Bob Peck, who started out as a graffiti artist before expanding into DJing, painting murals, doing art workshops for kids, and showing his street-inspired painting in galleries.
The second stop of the morning will be at Graffiti HeArt's new permanent space at 4829 St. Clair Avenue to meet founder Stamy Paul, learn more about Peck's work and see some of the other work being done by area graffiti-based artists.
10 am
WORTHINGTON YARDS

22 **Celebrate Women's History Month: From WOMAN XIII ... Created by Women, for Women and About Women. Curated by Mary Urbas.**
Artist reception 3:30-5 pm
THE GALLERY AT LAKELAND

25 **Stark County High School Exhibit**
Through April 5
CANTON MUSEUM OF ART

25 **Cleveland International Film Festival**
March 25 - April 5
TOWER CITY CINEMAS

26 **T ITLE TB D**
Reception 6-8 pm March 26
Workshop 12:15pm March 27
Through June 12
CLEVELAND INSTITUTE OF ART
REINBERGER GALLERY

27 **Members Exhibition**
Campus-Wide Opening Reception: 5:30-8 pm March 27
Closing Reception & Awards Ceremony: 6:30-7:30 pm May 1
ARTISTS ARCHIVES OF THE WESTERN RESERVE

27 **National Juried Exhibition**
Reception 6-9 pm
Through April 25
MORGAN ART OF PAPERMAKING CONSERVATORY

27 **Chelsea Al Flowers: Laughing Out Loudly**
Reception 5:30-8 pm
Through May 22
THE SCULPTURE CENTER GALLERIES

27 **Emily Duke: Careless Water**
Reception 5:30-8 pm
Through May 22
THE SCULPTURE CENTER GALLERIES

28 **Alana Cartwright: Clothed in Resilience**
March 28 - April 19
Reception 3 - 5 pm April 4
MASSILLON MUSEUM OF ART
STUDIO M

28 **The Kids Are Alright**
Through August 9
AKRON ART MUSEUM

3 **Walk All Over Waterloo**
6-9 pm
WATERLOO ARTS DISTRICT

3 **Tiffani Glenn: Femininity**
Reception 6 pm
FRAMED

3 **Dale Roberts**
Encaustic Demo and Talk
6-8 pm
VALLEY ART CENTER

4 **Works of John Saile**
818 STUDIOS

4 **Cut Up/Cut Out**
Through August 23
MASSILLON MUSEUM

5 **Lakeland Community College Visual Arts Student Exhibition**
Artist Reception and Awards
Ceremony 7-9 pm April 9
Awards presented at 7:30 pm;
reception to follow
Through April 29
THE GALLERY AT LAKELAND COMMUNITY COLLEGE

5 **Peg & Deb:
Two Divorced Moms Take On Art!**
1 pm
Local celebrity divorcees Deb & Peg (performance artists Marcia Custer & Ben Oblivion) lead a guided tour of the National Juried Exhibition. Mimosas included!
MORGAN ART OF PAPERMAKING CONSERVATORY

9 **LCCC Student Art Exhibit**
Artists reception 5-7 pm
Through May 7
LORAIN COUNTY COMMUNITY COLLEGE STOCKER ART GALLERY

10 **Walkabout Tremont**
6-10 pm
TREMONT

10 **Coming Home: Drawings and Sculpture by Terry Klausman**
Reception 5 pm
Through May 9
ARTISTS OF THE RUBBER CITY BOX GALLERY

10 **Regional Juried Show presented by Artists of the Rubber City**
Reception 5-8 pm
Through May 9
SUMMIT ARTSPACE

10 **David King: Time Travel**
Reception 7-9 pm
Through May 1
BAYARTS

13 **Spring classes begin**
VALLEY ART CENTER

15 **Matthew Gallagher**
Preview 6-8 pm April 15
Reception 5-9 pm April 17
Through June 5
HEDGE GALLERY

16 **A Passion for Nature: The Art of William E. Scheele**
through July 21
THE NATURE CENTER AT SHAKER LAKES

17 **Third Friday**
5-9 pm
78TH STREET STUDIOS

18 **Studio Open House:
Create & Take**
Noon-3:00 pm
MORGAN ART OF PAPERMAKING CONSERVATORY

18 **Hildur Asgeirsdottir Jonsson and Kaveri Raina**
Opening Reception 6 - 8 pm
ABATTOIR GALLERY

22 **Earth Day Benefit**
5:30-8 pm
BONFOEY GALLERY

24 **Community Culture Night**
6-8:30 pm
ART HOUSE

24 **Concert: The Humbuckers**
7-10 pm
BAYARTS

24 **Cause for Change**
Reception 5-7:30pm
Through June 6
BONFOEY GALLERY

24 **Community Expressions**
Artist talk at 4:30 pm in the Audra L. Rose Creative Arts Studio
Reception 5-6 pm in the 6th Floor Commons
Through July 15
GEORGE A. STREETER GALLERY AT JUDSON PARK

25 **Andrea Palagiano:
Self-Conscious**
April 25 through May 17
Reception 5:30 – 8 pm April 25
MASSILLON MUSEUM OF ART STUDIO M

27 **A Portrait of Americana:
American Life from the CMA Collection**
Patient Work: Watercolors by J.D. Titzel
Reflections: The Artistic Spirit of Merv Corning
Symbolic Narrative: Ceramics by Taylor Robenalt
Through July 19
CANTON MUSEUM OF ART

27 **Reflections: The Artistic Spirit of Merv Corning**
April 27 - July 19
CANTON MUSEUM OF ART

30 **Appication Deadline**
KENT BLOSSOM ART INTENSIVE

30 **Women Picturing Cleveland**
Worthington Yards residents Heidi DuBois and Heidi Quicksilver co-host this show, which was put together by Cleveland Print Room founder Shari Wilkins. It looks at the work of the increasing number of women active in Cleveland's photography scene, until fairly recently dominated by men. This show highlights what they saw—good and bad, beautiful and ugly, and above all hopeful—when they turned their gaze on the city itself.
5:30-8 pm
Through June 27
WORTHINGTON YARDS

30 **KSU School of Art Studio Intensive Application Deadline**
Exhibit May 24-June 6

1 **18th Annual Urban Bright Exhibition**
4-5:30 pm & 6-9 pm
ART HOUSE

1 **Walk All Over Waterloo**
6-9 pm
WATERLOO ARTS DISTRICT

1 **This Moment: An Artist-in-Residence Exhibition**
Reception 6-9 pm
Through May 30
MORGAN ART OF PAPERMAKING CONSERVATORY

1 **CSU Merit Scholar Exhibition & 49th Student Art Exhibition**
Artist reception 5-8 pm
Through June 6
THE GALLERIES AT CSU

1 **Screw Factory Spring Art Show & Open Studios**
May 1-2
SCREW FACTORY

2 **Upcycle Parts Workshop**
Upcycle Parts is a nonprofit organization which conducts workshops in creating new items with recycled materials. Their shop on St. Clair and East 65th sells donated materials for projects to artists, teachers and others. They lead an off-site workshop in upcycled crafts at Bonfoey, Cleveland's oldest gallery, including a behind-the-scenes tour of the gallery and its operations.
1-3:30 pm
BONFOEY GALLERY

2 **Workshops: Traditional Japanese Papermaking**
10 am-4 pm May 2-3
MORGAN ART OF PAPERMAKING CONSERVATORY

3 **Submission deadline for the 11th Annual May Show at Lakeland Juried Art Exhibition**
May 14-June 26

8 **Walkabout Tremont**
6-10 pm
TREMONT

8 **BAYarts 11th Annual Advanced Students Exhibit and Sale**
Through June 5
BAYARTS

8 **Exhibition: No(where), curator Matthew Rowe**
Reception 6-8 pm
Curator Talk: 6:30pm
Through June 5
ZYGOTE PRESS

9 **Mokuhanga: Traditional Japanese Woodblock**
10 am-4 pm May 9-10
MORGAN ART OF PAPERMAKING CONSERVATORY

9 **Miniature Zines**
10 am-4 pm
MORGAN CONSERVATORY

14 **The Ardent Thread, curated by Tony Williams**
Reception 5:30-8 pm
Through July 3
ARTISTS ARCHIVES OF THE WESTERN RESERVE

14 **The 11th Annual May Show at Lakeland Juried Art Exhibition**
Artist Reception and Awards Ceremony, 7-9 pm
Through June 26
THE GALLERY AT LAKELAND COMMUNITY COLLEGE

15 **CAN Journal Summer Issue Launch Party**
6-8 pm
AMERICAN GREETINGS GALLERY W AT CROCKER PARK

16 **Art/Ventures Studio Talk with Shari Wilkins**
Start at Worthington Yards, then head to Cleveland Print Room to learn more about what the photography-based nonprofit does.
10 am
WORTHINGTON YARDS

16 **Rooms to Let CLE**
May 16-17
SLAVIC VILLAGE

16 **Cleveland Arts Prize Flea Market**
10 am - 2 pm
TRANSFORMER STATION

20 **Third Friday**
5-9pm
78TH STREET STUDIOS

21 **Cleveland Arts Prize Art Auction & '60s Bash**
TRANSFORMER STATION

22 **ATNSC presents: Lori Waxman, The 60wrd/Min Art Critic**
May 22-24
ATNSC: CENTER FOR HEALING & CREATIVE LEADERSHIP/ AHKSÓTHA GALLERY

23 **Paul Flippen: 36 Days**
May 23 through July 12
Reception 5:30 – 8 pm May 30
MASSILLON MUSEUM OF ART STUDIO M

24 **Kent State University's School of Art studio intensives: ceramics, painting, print media, and sculpture and expanded media.**
Through June 6
KENT STATE UNIVERSITY



89

Afloat, by California-based artist Ana Fernandez, who will be one of the Morgan Conservatory's artist residents in 2020.



Elias Sime. Tightrope 3, 2009-14. Reclaimed electronic components and fiberglass on panel, 81 1/2 in. x 16 ft. 3 in. Private collection, New York. © Elias Sime. Photograph by Adam Reich Photography. Elias Sime:Tightrope is on view in the Karl and Bertl Arnstein Galleries at the Akron Art Museum through May 24.

MEMBERS OF THE COLLECTIVE ARTS NETWORK

GALLERIES AND ORGANIZATIONS

216 gallery

401 Euclid Avenue, Suite 144
Cleveland, Ohio 44114
216gallery.com
773.590.6589

Abattoir Gallery

Hildebrandt Building
3619 Walton Avenue
Cleveland, Ohio 44109
abattoirgallery.com

acerbic

Twitter:
@ablackpoet03
@donaldblackjr
Instagram:
@ali_write
@dblackoriginals
@ggonzalez821

Akron Art Museum

One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

Alberti Art Tile

3619 Walton Avenue
Cleveland, Ohio 44113
AlbertiArtTile.com
216.322.1097

Allen Memorial Art Museum

Oberlin College
87 North Main Street
Oberlin, Ohio 44074
oberlin.edu/amam
440.775.8665

Art at the School House

2026 Murray Hill, Suite 108
Cleveland, Ohio 44106
artattheschoolhouse.com

Art Books Cleveland

c/o The Morgan Conservatory
1754 East 47th Street
Cleveland, Ohio 44103
artbooksCLEVELAND@gmail.com
216.361.9255

Arts Cleveland

1900 Superior Avenue,
Suite 130
Cleveland, Ohio 44114
216.575.0331
artsCLEVELAND.org

Art Gallery at Beachwood Community Center

25325 Fairmount Blvd
Beachwood, Ohio 44122

The Art Gallery Willoughby

38721 Mentor Avenue, Suite 1
Willoughby, Ohio 44094
artgallerywilloughbyoh.com
440.946.8001

Art House

3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

ArtiCle/Art In Cleveland

15316 Waterloo Road
Cleveland, Ohio 44110
articleveland.com
440.655.6954

Artists Archives of the Western Reserve

1834 East 123rd Street
Cleveland, Ohio 44106-1910
artistsarchives.org
216.721.9020

Artists of the ArtCraft Building

2530-2570 Superior Avenue
Cleveland, Ohio 44114
facebook.com/
artistsoftheartcraft
#artistsoftheartcraft

Artists of the Rubber City

The Box Gallery
140 East Market Street
Akron, Ohio 44308

ARTneo

1305 West 80th Street,
Suite 016
Cleveland, Ohio 44102
artneo.org
216.227.9507

the artseen

5591 Liberty Avenue
Vermilion, Ohio 44089
theartseenegallery.com
theartseenegallery@gmail.com
440.963.0611

Art Source

23600 Mercantile Road, Suite A
Beachwood, Ohio 44122
216.464.0898

ATNSC: Center for Healing & Creative Leadership/ Ahksótha Gallery

11808 Cromwell Avenue
Cleveland, Ohio 44120
atns.org
216.712.0922

BAYArts

28795 Lake Road
Bay Village, Ohio 44140
bayarts.net
440.871.6543

Bonfoey Gallery

1710 Euclid Avenue
Cleveland, Ohio 44114
bonfoey.com
216.621.0178

Bostwick Design Art Initiative

2731 Prospect Ave
Cleveland, Ohio 44115

Cain Park

14591 Superior Road
Cleveland Heights, Ohio 44118
cainpark.com
216.371.3000

Canton Museum of Art

1001 Market Avenue North
Canton, Ohio 44702
cantonart.org
330.453.7666

Carrington Arts

231 West Water Street
Sandusky, Ohio 44870
carringtonartsgallery.com
marsha@
marshagraycarrington.com

Cleveland Arts Prize

PO Box 21126
Cleveland, Ohio 44121
clevelandartsprize.org

Cleveland Convention Gallery

1 St. Clair Avenue NE
Cleveland, Ohio 44114
clevelandconventions.com
216.920.1437

Cleveland Institute of Art

11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

Cleveland Museum of Art

11150 East Boulevard
Cleveland, Ohio 44106
clevelandart.org
216.421.7350

Cleveland Print Room

2550 Superior Avenue
Cleveland, Ohio 44114
clevelandprintroom.com
216.401.5981

Cleveland Scribe Tribe

@ClevelandScribeTribe
@sanoizm
@DayzWhun
@mistersoul216
#ClevelandScribeTribe
#InspireYourCity

The Cleveland State University Art Gallery

1307 Euclid Avenue
Cleveland, Ohio 44115
csuohio.edu/artgallery
216.687.2103

Climb Cleveland Gallery

2190 Professor Avenue
Cleveland, Ohio 44113
climb-cleveland.com

La Cosecha Galeria

5404 Storer Avenue
Cleveland, Ohio 44102
lacosechagaleria.com
lacosechagaleria@aol.com
216.385.9545

Cuyahoga Valley Art Center

2131 Front Street
Cuyahoga Falls, Ohio 44221
cvart.org
330.928.8092

Dawn Tekler Studio

1305 West 80th Street,
Suite 113
Cleveland, Ohio 44102
dawntekler.com
216.906.2501

District Gallery

20076 Walker Road
Shaker Heights, Ohio 44122
@districtgalleryart
district-gallery.com
216.218.9307

Donna Marchetti Design

donnaMarchettidesign.com

Edward E. Parker

Creative Arts Complex/
Snickerfritz Cultural
Workshop for the Arts

13240 Euclid Avenue
East Cleveland, Ohio 44112
eepmoa.com

Eileen Dorsey Studio

1305 West 80th Street
Cleveland, Ohio 44102
eileendorsey.com

Elevate Gallery

3675 East 65th Street
Cleveland, Ohio 44105
facebook.com/elevategallery
elevategallery@gmail.com

Fawick Gallery

Baldwin Wallace University
95 East Bagley Road
Berea, Ohio 44017
bw.edu

The Florence O'Donnell Wasmer Gallery

Ursuline College
2550 Lander Road
Pepper Pike, Ohio 44124
ursuline.edu
440.646.8121

Flux Metal Arts

8827 Mentor Avenue, Suite A
Mentor, Ohio 44060
fluxmetalarts.com
440.205.1770

Foothill Galleries of the Photo Succession

2450 Fairmount Boulevard,
Suite M291
Cleveland Heights, Ohio 44106
foothillgalleries.com
216.287.3064

Framed Gallery

15813 Waterloo Road
Cleveland, Ohio 44110
framedgallery.net
216.282.7079

Glass Bubble Project

2421 Bridge Avenue
Cleveland, Ohio 44113
glassbubbleproject.com
216.696.7043

Gordon Square Arts District

1305 West 80th Street,
Suite 114
Cleveland, Ohio 44102
gordonsquare.org
216.930.4566

Graffiti Heart

graffitiheart.org
440.781.4515

Gray Haus Studios

Bay Village, Ohio 44140
christy@grayhausstudios.com
grayhausstudios.com
216.393.7533

Harris•Stanton Gallery

2301 West Market Street
Akron, Ohio 44313
harrisstantongallery.com
330.867.7600

Hartshorn Studios

2342 Professor Avenue
Tremont Arts District,
Ohio 44113
hartshornstudios.com
216.403.2734

HEDGE Gallery

1300 West 78th Street,
Suite 200
Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
216.650.4201

Heights Arts Gallery

2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

Howson/Streeter Galleries at Judson Park

1801 Chestnut Hills Drive
Cleveland Heights, Ohio 44106
judsonsmartliving.org
216.791.2885

ICA Art Conservation

2915 Detroit Avenue
Cleveland, Ohio 44113
216.658.8700
ica-artconservation.org

Images Gallery

14406 Detroit Avenue
Lakewood, Ohio 44107
mellinophotography.com
216.406.1271

Kalman & Pabst Photo Group

3907 Perkins Avenue
Cleveland, Ohio 44114
kpphoto.com
216.426.9090

Kenneth Paul Lesko Gallery

1305 West 80th Street
Cleveland, Ohio 44102
kennethpaullesko.com
216.631.6719

Kent State University School of Art Collectons and Galleries Center for the Visual Arts

325 Terrace Drive
Kent, Ohio 44242
galleries.kent.edu
330.672.1369

Kings & Queens of Art/ The Art Palace

11017 Ashbury Road
Cleveland, Ohio 44106
kingsqueensofart@gmail.com
216.339.0571

Lakeland Community College

7700 Clocktower Drive
Kirtland, Ohio 44094
lakelandcc.edu/gallery
440.525.7029

LAND studio

1939 West 25th Street, Ste 200
Cleveland, Ohio 44113
land-studio.org
216.621.5413

Lorain County Community College

Beth K. Stocker Art Gallery
Stocker Arts Center
1005 North Abbe Road
Elyria, Ohio 44054
lorainccc.edu
440.366.4040

Loren Naji Studio Gallery

2138 West 25th Street
Cleveland, Ohio 44113
lorennaji.com
216.621.6644

M. Gentile Studios

1588 East 40th Street #1A
Cleveland, Ohio 44103
mgentilestudios.com
216.881.2818

Mansfield Art Center

700 Marion Avenue
Mansfield, Ohio 44906
mansfieldartcenter.org
419.756.1700

Maria Neil Art Project

marianeilartproject.com
216.481.7722

Massillon Museum

121 Lincoln Way East
Massillon, Ohio 44646
massillonmuseum.org
330.833.4061

Metal Yellow Art Gallery

14423 Detroit Road
Lakewood, Ohio 44107
216.374.3787

MOCA Cleveland

11400 Euclid Avenue
Cleveland, Ohio 44106
mocacleveland.org
216.421.8671

The Morgan Art of Papermaking Conservatory & Educational Foundation

1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

Myers School of Art

University of Akron
150 East Exchange Street
Akron, Ohio 44325
uakron.edu/art/
330.972.6030

Nicholson B. White Gallery

St. Paul's Episcopal Church
2747 Fairmount Boulevard
Cleveland Heights, Ohio 44106
216.932.5815

The Northern Ohio Illustrators Society

23700 Fairmount Boulevard
Shaker Heights, Ohio 44122
nois.com

Orange Art Center

31500 Chagrin Boulevard
Pepper Pike, Ohio 44124
orangeartcenter.org
artcenter@orangecsd.org
216.831.5130

Praxis Fiber Workshop

15301 Waterloo Road
Cleveland, Ohio 44110
praxisfiberworkshop.org

The Print Club of Cleveland

11150 East Boulevard
Cleveland, Ohio 44106
printclubcleveland.org
216.707.2579

River Gallery

19046 Old Detroit Road
Rocky River, Ohio 44116
rivergalleryarts.com
440.331.8406

Rooms to Let: CLE

5620 Broadway Avenue
Cleveland, Ohio 44127
slavicvillage.org

The Salon

2291 Demington Road
Cleveland Heights, Ohio 44118
330.289.1837

Screw Factory Artists

13000 Athens Avenue
Lakewood, Ohio 44107
screwfactoryartists.com
216.521.0088 (studio rentals)

The Sculpture Center

1834 East 123 Street
Cleveland, Ohio 44106
sculpturecenter.org
216.229.6527

Shaheen Gallery

740 W Superior Avenue
Cleveland, Ohio 44113
shaheengallery.com
216.830.8888

Shaker Community Gallery

3445 Warrensville Center Road
Shaker Heights, Ohio 44122
216.926.8842

Shaker Historical Society

Lissauer Gallery
16740 South Park Boulevard
Shaker Heights, Ohio 44120
shakerhistoricalsociety.org
216.921.1201

Sherrie Gallerie

694 North High Street
Columbus, Ohio 43215
sherriegallerie.com
614.221.8580

Shooting Without Bullets

Shootingwithoutbullets.org
amanda@
shootingwithoutbullets.org

Society for Photographic Education

2530 Superior Avenue, Ste 403
Cleveland, Ohio 44114
spenational.org

Stella's Art Gallery

8500 Station Street
Mentor, Ohio 44060
stellasartgallery.com
216.401.6965

Still Point Gallery

2026 Murray Hill Road
Cleveland, Ohio 44106
stillpoint-gallery.com
216.721.4992

Survival Kit

1305 West 80th, Suite 303
Cleveland Ohio 44102
survivalkitgallery.com
216.533.4885

Tower Press Artists

1900 Superior Avenue
Cleveland, Ohio 44114
towerpressgroup.com

Transformer Station

1460 West 29th Street
Cleveland, Ohio 44113
transformerstation.org

Tregoning and Co.

1305 West 78th Street
Cleveland, Ohio 44102
tregoningandco.com
216.281.8626

Tri-C Gallery

4250 Richmond Road
Highland Hills, Ohio
tri-c.edu
440.987.2473

Tricia Kaman Studio/Gallery

2026 Murray Hill, #202
Cleveland, Ohio 44106
triciakaman.com
216.559.6478

Valley Art Center

155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

The Verne Collection

2207 Murray Hill Road,
Cleveland, Ohio 44106
216.231.8866
vernegallery.com

The W Gallery

530 Euclid Avenue, #41
Cleveland, Ohio 44115
thewgallerycyle.com
216.385.6113

Walkabout Tremont

walkabouttremont.com

Waterloo Arts

15605 Waterloo Road
Cleveland, Ohio 44110
artscollinwood.org
216.692.9500

William Busta Gazzette

williambustagallery.com

WGS Productions

wgsproductions.com
williamscheele@gmail.com
216.832.8212

Wolfs

13010 Larchmere Boulevard
Cleveland, Ohio 44120
wolfsgallery.com
216.721.6945

Worthington Yards

725 Johnson Court
Cleveland, Ohio 44113
yardsprojectspace.com

Youngstown

State University
McDonough Museum of Art

525 Wick Avenue
Youngstown, Ohio 44502
ysu.edu/mcdonough-museum
330.941.1400

Zgote Press

1410 East 30th Street
Cleveland, Ohio 44114
zgotepress.com
216.621.2900

INDIVIDUAL ARTISTS**Herb Aschner**

aschner.com

Dennis and Kathleen Barrie**Beads & Pieces LLC****Leigh Bennett Teaching Studio****Keith Berr****John W Carlson Studios**

johnwcarlsonstudio.com

Laurence Channing**Kimberly Chapman****Sarah Curry**

SarahCurryArtist.com

Susan Danko

susandanko.com

JoAnn Dickey

joandickey.com

Marilyn Farinacci**Michael Gill**

MichaelGillBooksAndPrints.com

Mary Hegarty Designs**Laurel Hecht**

lahecht.com

Lee Heinen

leeheinen.com

Bob Herbst

bobherbst.com

David King

DavidKingPainting.com

Terry Klausman**Mona Kolesar****Suzan Kraus**

suzart.blogspot.com

Debra Lawrence

deblawrencecontemporary.com

Michael Maguire**MP Marion****Liz Maugans**

lizmaugans.com

Heather McClellan**Melissa McClelland****Kathleen McKenna****Marcello Mellino**

mellinophotography.com

John R. Nativio**Kelly Parks****Bob Perkoski****Brenda Pokorny****Arabella Proffer**

arabellaproffer.com

Eric Rippert

ericrippert.com

Sam Roth

samrothart.com

Tom Schorgl**Steven J. Simmons**

stevenjsimmons.com

Kathy Skerritt**Jean Sommer****Steven Standley Galleries****Marsha Sweet****Judy Takács**

judytakacs.com

John Tellaisha**Peter Tompkins**

ptpllc.net

Douglas Max Utter

douglasutter.com

Richard Vaux**Sandra Vaux****Emily Vigil****Lawrence Waldman****Guerin Wolf**

guerinwolf.com

Dr. Marie A. Simon and John Michael Zayac

theznotes.com

THANK YOU THANK YOU THANK YOU THANK YOU

CAN depends on a broad base of support to continue providing this collaborative voice for Northeast Ohio artists, galleries, museums, schools, and related organizations. In 2016 we launched CAN Blog, an online source of critical reviews and news reporting, with support from the Ohio Arts Council; began a partnership with the Cleveland Foundation to cover the Creative Fusion International Artist Residency Program; and continued to build upon our commitment to serve as a voice for Northeast Ohio galleries, with feature coverage, artist profiles, and art news.

**WE ARE PROFOUNDLY GRATEFUL
TO THE VISIONARY PEOPLE AND
ORGANIZATIONS WHO HAVE
CONTRIBUTED TO THIS EFFORT.**

\$75,000+

The Cleveland Foundation

\$20,000+

Consolidated Solutions*

The George Gund Foundation

The Char and Chuck Fowler Family Foundation

\$10,000+

Cuyahoga Arts & Culture

The Ohio Arts Council

\$1000 - \$5000

University Hospitals

Bruce Ackerman

David Burke

The Dalad Group*

First National Bank

Jim and Cynthia Gascoigne

Knabe Law Firm

\$500+

Ursula Korneitchouk

Dana Depew*

United Agencies Insurance*

\$250+

Blue Point Grille*

Michael Buffa

Cleveland Chop*

CLE Urban Winery*

Constantino's Market*

Marcello Mellino

Karen Petkovic

Robert Roth

Kim Sherwin

Taza (Downtown)*

Nancy Wolpe

\$100+

James Anderson & David Wittkowsky

Leslye Discont Arian

Alenka Banco & Alan Glazen

David Bergholz

Bette Bonder

Janice Driesbach

Deena Epstein

Judith Feniger

Peter L. & Barbara Y. Galvin Family Philanthropic Fund

Nina Gibans

Michael Gill

Marcia & Woody Hall

Nancy Heaton

Susan Kelley

Beth Kish

Scott Kraynak

Michelle LaDouceur & Jeffrey Dross

Jack Lissauer

MP Marion

Nina Petterson

Platform Beers

Michael Ruffing

Richard Skerl

William St. John

Arthur Stupay

Robert Taylor

Trudy Weisenberger

John Zayac & Dr. Marie Simon

Denise Ziganti

UP TO \$100

Sharon Aunchman

Ruth Bercaw

Marie Catanese

Donna Coleman & Jeffrey Mumford

Vincent D'Abate

Chad Debordeau

Maggie Denk-Leigh

Patty Flauto

Mary Cali Gannon

Colleen George

George Gilliam & Paula Mindes

Mary Hamilton

Don Harvey & Susan Murray

Bob Herbst

Jim Heusinger

George Hudak

Tashana Kingston

Linda Kiousis

K.A. Letts

Bill Lipscomb

Laura Martin

Mark Mistur

Ann Moneypenny

Melissa Mary O'Grady

Margaret Parr

Annie Peters

Gloria Plevin

Robert Roscoe

Lisa Schonberg

Adam Sheldon

Justin Simms

Joan Spence

Jean Sommer

Denise Stewart

Marsha Sweet

Katherine Stokes-Shafer

Joan Ticconi

Susan Trilling

Gwen Waight

Jenifer Warren

* *In-kind*

We make every effort to keep this list as up-to-date and accurate as possible. We apologize for any omissions.

You can help us grow by making a tax-deductible donation to CAN at any time. Mail your check to Collective Arts Network, PO Box 771748, Lakewood, OH 44107.

Elias Sime TIGHTROPE

OPENING PARTY,
FEBRUARY 29, 2019, 11 – 2 PM

Elias Sime: Tightrope presents a survey of the artist's monumental yet intricate abstract works created from reclaimed computer keyboards, wires and circuitry. *The New York Times* included *Elias Sime: Tightrope* in its "Don't Miss These Art Shows and Events This Fall" preview.



Elias Sime: Tightrope presentation in Akron is made possible through the generous support of the John S. and James L. Knight Foundation; the Ohio Arts Council; The Tom and Marilyn Merryweather Fund; the Kenneth L. Cainohn Charitable Trust; KeyBank, Trustee; Katie and Mark Smucker; and Mr. and Mrs. Joseph S. Kanfer.

Elias Sime: Tightrope is organized by the Ruth and Elmer Wellin Museum of Art at Hamilton College, Clinton, New York.

One South High | Akron, OH 44308 | 330.376.9185 | AkronArtMuseum.org





Picasso and Paper

Cleveland is the **ONLY** North American venue for this groundbreaking exhibition exploring Pablo Picasso's fascination with paper. Reserve your tickets now!

May 24 through August 23 | Tickets on sale April 22

Picasso and Paper is organized by the Royal Academy of Arts, London, and the Cleveland Museum of Art in partnership with the Musée national Picasso-Paris.

Major Sponsors

Gertrude Kalnow Chisholm and Homer D. W. Chisholm
Bill and Joyce Litzler
Anne H. Weil

Supporting Sponsors

Gail and Bill Calfee
Florence Kahane Goodman
Tim O'Brien and Breck Platner
Dr. Conrad and Patricia Simpfendorfer
Carol Yellig Family Fund



cma.org

